

PERIODICAL
GENERAL LIBRARY
UNIV. OF MICH.
DE LUXE EDITION

SEMI-MONTHLY
[Monthly, June to September, inclusive]

SEP 25 1928
NATIONAL EDITION—\$2 a year; 15c a copy
DE LUXE EDITION—\$5 a year; 25c a copy

The ART DIGEST

Publication
and Editorial Offices
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume II

Hopewell, New Jersey, September, 1928

Number 20

Mr. Pratt Presents Moran's Masterpiece to the National Gallery



"Grand Canyon of the Yellowstone," by Thomas Moran.

Thomas Moran's masterpiece, his epic of scenic grandeur, "The Grand Canyon of the Yellowstone," has just been presented to the National Gallery of Art at Washington by George D. Pratt of New York. For many years the painting, which is gigantic in size (8 by 14 feet), has been on exhibition at the National Gallery, first as a loan by the artist and afterwards by his daughter, Miss Ruth B. Moran. During a visit to Washington last May, Mr. Pratt was so deeply impressed by the picture that he offered to contribute \$10,000 to its purchase. Miss Moran, pleased with the prospect of having the picture become the property of the nation, accepted this amount as the full purchase price.

Mr. Moran, who died in 1926 in his 90th year, put all his genius as a colorist and a draughtsman into this work, which he regarded as his greatest achievement. It is a product of three trips to the Yellowstone, in which he made a multitude of studies in pencil and water color. His studio at East Hampton, L. I., not being large enough, he executed the work in a carpenter shop.

The big canvas was painted with a skill bordering on the marvelous, with "forms, colors and effects as exquisitely beautiful as can be conceived without transcending the verities of earthly landscape." Considering the full range of attributes essential to great art, it is considered by many to rank as America's greatest landscape.

Boston Revolt

The historic old Boston Art Club, founded in the 1850's, has just passed through a revolution. It has purged itself of modernism, according to press dispatches. The old art committee, whose chairman was Harley T. Perkins, critic of the *Transcript*, and whose function was the arranging of exhibitions, has been displaced with another committee under the chairmanship of Herman Dudley Murphy. William Eggers, director of the Worcester Museum, is the only member of the old committee left. Governor Alvan T. Fuller is on the new body, together with Hoyland B. Bettinger, as secretary, John Whorf, Lombard Williams and Stanley W. Woodward.

"For the past five or six years," Mr. Murphy is quoted as saying by the *New York World*, "we have had an exploitation of modernist art at the club. You know what I mean, that crazy stuff. The committee in charge of the exhibitions has been showing principally works of this kind. We

Rembrandt Show for Detroit

Plans for the Detroit Museum's coming exhibition of French medieval art were told in the last number of *THE ART DIGEST*. Now it appears that a second great exhibition is planned, probably in the spring, to consist of Rembrandts loaned by American museums and collectors.

Semi-Monthly

THE ART DIGEST will appear again as a semi-monthly in October, and will resume its normal size of 32 pages. New departments will be added.

GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD
Six and One-Half Times the Circulation of Any American Art Periodical Published Weekly

believe the people are rather tired of this sort of thing.

"We think that these modernistic paintings are the work of only a small minority of the painters and believe that it is time for pictures by different types of painters to be shown. It is our intention to be liberal in our point of view. Nevertheless, we think that the majority of the painters in the club are conservatives rather than extremists."

An exhibition of contemporary American painting will be held at the club from Oct 18 to Nov. 10. It will consist of original works in oil by living American painters, limited to two pictures each.

"No-Jury" and "All-Jury"

The art jury question, according to Florence Wieben Lehre of the Oakland *Tribune*, seems to be worrying the entire art world, and especially in the West. It was discussed in every phase at the recent meeting in that city of the Western Association of Art Museum Directors. The no-jury is to be given a wide trial.

Portland, Ore., is the worst hit by the question, apparently. The Oregon Society of Artists will hold a no-jury there, and the Portland Art Association has planned an "all-jury" exhibition, in which every exhibitor will be a juror. "We prophesy much discord for Portland," writes Miss Lehre.

The Oakland Art League will continue its no-jury this year, and San Diego and Seattle are to try the idea.

Cravens to Edit "Argus"

There is rejoicing on the Pacific Coast because Junius Cravens has been made editor of the *Argus*, the monthly art journal which was started in San Francisco a year and more ago. It is announced that the *Argus*, which heretofore has been devoted exclusively to the plastic and graphic arts, is to enlarge its scope to include music and the drama.

Mr. Cravens, who is an artist, has made a name for himself as critic of the *Argonaut*, and he will continue on the staff of this weekly. Breadth of judgment, clear thinking, keen writing and wit have made his criticisms widely quoted.

Where Artists Profit

With Chicago deep in the project for another world's fair in 1933 to celebrate the 100th anniversary of its founding, a committee in New York is busy on plans for a colossal exposition in 1932 to commemorate the 200th anniversary of George Washington's birth. It is probable that the issue will be fought out on the floor of Congress.

Artists and sculptors of the two cities are especially interested in the outcome, for it will mean professional employment for hundreds of them and a chance to achieve fame. If the cities get mad and two world's fairs are held, so much the better for the artists.

Oklahoma's World War Murals

On Armistice Day, Nov. 11, Oklahoma will unveil the murals which Captain Gilbert White has just completed for the staircase of the state capitol as a memorial to the men of Oklahoma who gave their lives in the World War. The paintings, which are the gift of Frank Phillips, were painted in Paris, in the big studio of the Academie Julien, which the artist rented two years ago for the work.

The Carnegie Jury

The Jury of Award which will select the prize winners at the 27th Carnegie Institute International has just been announced as follows: Rockwell Kent (born Tarrytown, N. Y., 1882), Ernest Lawson (Los Angeles, 1873), Colin Gill of England, and Anto Carte, of Belgium. The jury will meet at Pittsburgh on Sept. 18.

The American Committee of Selection, which will pick about 130 pictures, will consist of Mr. Kent, Mr. Lawson, Jonas Lie (born Norway, 1880), Robert Spencer (Harvard, Neb., 1879), and Mahonri Young (Salt Lake City, 1877). The latter is a sculptor, the grandson of Brigham Young. The committee will meet Sept. 17.

There will be about 275 European paintings in this year's exhibition, which will open Oct. 18 and close Dec. 9. Fourteen nations will have groups, which will be hung separately—England, France, Italy, Germany, Russia, Spain, Belgium, Holland, Norway, Sweden, Austria, Poland, Czechoslovakia and Switzerland.

Following the plan of last year, each artist will be represented by from three to five pictures.

"Three Ages of Art"

There are seven ages of man, according to Shakespeare. But in the art consciousness of a human being there are only three stages, according to Florence Wieben Lehre, art critic of the Oakland *Tribune* and assistant director of the Oakland Art Gallery. This is how she puts it:

"First, he knows nothing, and admits it. Then he knows nothing about art, but he does know what he likes. And, unknowingly, he likes the worst.

"The next stage is that, while he knows little more, he has decided that art is a definite something that he can identify, and to which his artistic betters are blind. This is the stage beyond which most of us never evolve—the stage of belittling all that we do not understand—the stage where we understand nothing and think, at heart, that we know all. Artist, layman, critic—we are all tarred with the same stick. Most of us are content to remain tarred. A few try to wash the tar away. But we all remain tainted to some degree.

"That which is superlative appeals to us in the abstract, but bores us in the concrete. Few of us are fine enough to appreciate much outside of our own specialty.

"Everything considered, what chance has art with 'the people'? Happily, art goes on 'regardless.' Happily, too, more and more of 'the people' are coming to progress with it."

"Too Hot for Bonfires"

Lillian Genth's announcement that, "for the betterment of her art," she would paint no more nudes reached Florence Davies of the *Detroit News* on one of August's most scorching days, and it caused a horrible thought to come into her head. She recalled that when Botticelli came under the influence of the stern and implacable Savonarola he likewise resolved to paint no more nudes, and that he caused a great pile of brush to be brought to the square in Florence and on it burned many of his finest canvases.

"Let us hope," wrote Miss Davies, "that Miss Genth's resolution will not lead her to any such desperate lengths. It is too hot, dear lady, far too hot for bonfires."

Impertinent

If the Metropolitan Museum of Art has a goat by Mile. Jane Poupelet or anybody else, Murdock Pemberton is after that animal. In the September number of *Creative Art*, under the head of "Some Impertinent Questions," to which he says he will not consider "None of your business" as an answer, he fires 60 queries at the officers of the museum. In his foreword to the set of interrogations he describes the museum as follows:

"The front is classic Greek, the back is late General Grant brick and the inside is anything from Terminal Barber Shop Pompeian to Park Avenue rummage sale. Its purpose is manifold: it provides designers and decorators with motifs for coffee pots, talcum powder cans, early American homes; it is the last resting place of all sorts of mummies, some in cases and some out; and it affords shelter in the heat of the day for box parties who drift in from Central Park."

A few of the questions, almost taken at random, follow:

Is it true that the forty millions of dollars left by Mr. Munsey will be used only for upkeep, salaries, coal, etc?

Who composes the board of directors? Their average age?

If one of the present members of the board were to pass on to another sphere, and he had left no male heir, how would his successor be chosen?

Is it true, as has been stated, that no picture can come into the possession of the Metropolitan Museum unless it is passed upon favorably by a member of the National Academy?

Is it true that the money left you by the Hearn will was not used for several years, as the will requested, for the buying of American art? If the above is true, what became of the money?

What is your objection to pictures by the younger living artists? Couldn't you put aside one room of the emporium, labelling it with a legend that would absolve you from blame, and install therein paintings of young Americans?

Who persuaded you to buy the "Happiness Girls" by the flash-painter Sargent? Don't you think you have enough Sargents?

Have there been any good Frenchmen since Courbet and Delacroix?

Did the same men who picked the pictures by Walter Gay, Charles Bittinger and Frieske, choose "The Harvester" by Pieter Brueghel?

Did you have an opportunity to buy Cezanne when Stieglitz tried in vain to sell them at forty dollars apiece?

Would you consider getting jobs as time keepers of the gangs that tear up new pavements for about half the staff of watcher-attendants in the galleries?

What is the next little picture you are going to buy? Are you convinced that the painter of it is a gentleman?

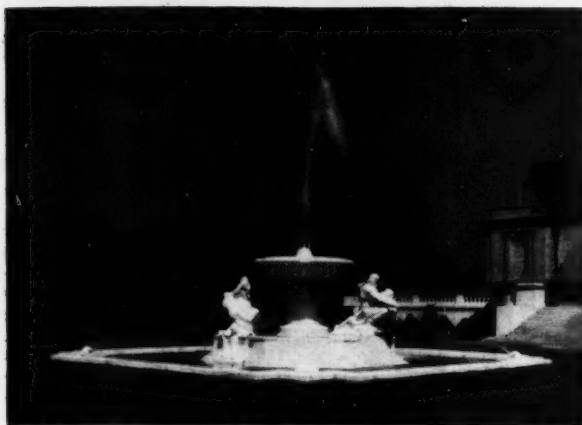
The enterprising publishers of *Creative Art*, Albert and Charles Boni, saw their opportunity, sent an advance sheet of Mr. Pemberton's article to the newspapers, and reaped a harvest of publicity. The newspapers tried to get somebody at the museum to comment on the questions, but failed.

Romance of a Painting

Many years ago Judge Nathaniel C. Sears of Lake Geneva, Ill., co-founder with Mrs. Sears of the Laura Davidson Sears Academy of Fine Arts at Elgin, Ill., while visiting in the south found an early American work portraying George Washington contemplating a battle. It was torn, wrinkled and so begrimed that the subject could hardly be made out. It had been taken from a mansion that had been wrecked by Union soldiers. He bought it, a Chicago restorer cleaned it and repaired the bullet holes and rents, and on Judge Sears' death it passed to the Academy.

Now Frank W. Bayley of Boston, an authority on Gilbert Stuart, has identified it as one of five known versions of that master's "Washington at Dorchester Heights," and called it an exceptionally fine example. It measures 6 by 10 feet.

Landscape Gardening Now Coming Within Scope of the Museums



"Fountain of the Waters" by Chester Beach.



The Fine Arts Garden—Cleveland Museum.

The grounds of American museums are fast becoming examples of landscape gardening and models for the display of outdoor sculpture. The embellishment of the environs of the Boston Museum was the subject of comment last spring. The Newark Museum has announced that it seeks funds for a sculpture display in the charming informal plot which it has created out of unused back lots and in which it has installed a rock garden and an old fashioned flower garden. And the Cleveland Museum has just dedicated its "Fine Arts Garden," the dominant feature of which is a "Fountain of the Waters" by Chester Beach.

Five years ago the Garden Club of Cleveland conceived the idea of beautifying the unimproved area between the museum and Wade Park Lake. Money was raised, Olmsted Brothers, landscape architects, were engaged, and the city undertook to do the actual grading. Individual members of the club presented the fountain and other sculptural features, including a bronze group, "Night Passing Earth to Day," by Frank Jirouch. Altogether the Fine Arts Garden has cost \$400,000, and not one dollar was asked for, all the contributions having been volunteered.

Mr. Beach's "Fountain of the Waters" occupies the center of an oval terrace immediately in front of the museum. The fountain, the balustrades and the steps are in white Georgia marble. Around it, occupying niches in the inclosing hedges, are representations of the symbols of the zodiac cut in Vermont marble. The sculptor is now at work on figures of the Earth and the Sun which are to be cast in bronze and placed on either side of the fountain. The Earth, kneeling, calls the water to her, while the sun as it passes through the heavens draws, with its shafts, the water into cloud form.

Poland's Treasures

Poland has received the final consignment of the works of art that had been carried to Russia by the conquering Catherine and her successors, and that Russia, under the terms of the treaty of Riga, had agreed to return. So very great is their quantity, in addition to the countless works that have fallen to the government in Poland itself, that there will be enough for two immense museums, one in the capital, Warsaw, and the other in Cracow. Warsaw is erecting a great building for them, and Cracow is considering the conversion into a museum of the Wawel Palace, which has 120 rooms, well lit and well proportioned. With its high towers and its long lines of Gothic and Renaissance façades, this palace would make not only a shrine of Polish history, but a museum of great international importance.

In the meantime the nation's treasures are stored here and there in every available place in the two cities. Only a small portion have found room in the Narodowy Museum and the Picture Gallery in Warsaw and in the Crapsky and Czartorysky museums in Cracow.

Most important of all the recovered art treasures is a single set of Flemish tapestries ordered at one time for the adornment of the great Wawel Palace, and which are declared to be in number and magnificence without parallel. As ordered by Sigismund Augustus, in 1552, to replace an earlier set bought by his father Sigismund I., and probably carried off by his widow, Bona Sforza, they numbered 156 panels, great and small, of which 126 have so far been retrieved

from Russia. They show a nobility of form, a restraint of gesture, and a sustained interest in the accessories of landscape and of plant and animal life that sets their author, Michael Coxcie, in the very front rank of tapestry designers.

Throughout the series there is a lavish use of gold and silver and silk in the weaving that bears witness to the astonishing wealth of this last king of the Jagellon dynasty. But it was only for 50 years that the palace was destined to figure as one of the wonders of Northern Europe. When it was abandoned by Sigismund III. the tapestries were taken to his new palace at Warsaw. They are now back in Cracow after enduring 300 years of exile.

When Warsaw's new museum is completed, the armor department will be one of its most astonishing features. Polish armor is unique in its linking of the fashions of the East and the West, and its original owners were men who loved to ride magnificently into battle. There will be seen two of the three extant specimens of the complete panoply of the Winged Hussars, those early 17th century warriors who stand for ever as the last crowning types of the knights of romance. The sight of them, with their wings of grey eagle feathers set in gilded and jeweled rods that rose from the saddle level to curve two feet above their helmets, and the sound of them, as these great wings swayed in the wind, must surely have ensured victory before a blow was struck.

Especially loved will be the collections of textiles, glass and porcelain of purely Polish origin. The old masters, at present uncatalogued, will provide many controversies for the experts. Singularly, they include many 18th century English portraits.

New Gothic Giant

Plans have been announced for America's most gigantic example of the new Gothic architecture, the Chicago Tower, which will occupy two complete blocks on Wacker Drive, just off Michigan boulevard, Chicago. Walter W. Ahlschlager is the architect.

This colossal and imposing structure of 75 stories will be 880 feet high, or 88 feet taller than New York's Woolworth Building, will house a daytime population of 18,000, and will cost \$45,000,000. However, it will have only 3,639,094 feet of floor space as against the 4,000,000 square feet of the Merchandise Mart, now under construction in Chicago.

Industry Honored by Art

The bovine school of sculpture has arrived, and there has just been unveiled in Seattle a life-size portrait of Segis Pietertje Prospect, the Holstein cow that produced 17,900 quarts of milk in a year. The tablet calls her "The Foster-mother of the Human Race." The newspaper dispatches as usual fail to give the sculptor's name, but are careful to mention that the cow belonged to the Carnation Milk Farms and that she "neither smoked nor drank."

Paris Restricts Statuary

Paris marked one more step in its effort to curb the passion for too much statuary when the municipal council decreed that no more statues were to be erected in the Champs de Mars. Several well known quarters have been protected since 1906. The success of the plan may inspire New York and Chicago to save future generations from hard-to-get-rid-of mediocrity.

THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly, June, July, August and September

Publication and Editorial Offices
HOPEWELL, NEW JERSEY

EUROPEAN OFFICE

26, rue Jacob : : : Paris, France
Telephone: Littré 43, 55

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; W. F. Chapman, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926, at the post office at Hopewell, New Jersey, under the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION
UNITED STATES \$2.00
CANADA \$2.20
FOREIGN \$2.40
Single Copies 15 Cents

Subscription Rates, DE LUXE EDITION
U. S. \$5.00 FOREIGN \$5.40

Editor-in-Chief.....PEYTON BOSWELL
Associate Editor.....WILLIAM SALISBURY
European Editor.....H. S. COLKOWSKI
Business Mgr....WENTWORTH F. CHAPMAN

Vol. II. — September, 1928 — No. 20

A Labor of Love

Yoshida Sekido is a Japanese artist who has kept to his country's old traditions and resisted Western influence. He has come to America as a living exponent of these traditions. Before a group of 150 persons at the Grace Nicholson Galleries in Pasadena, on a platform arranged an exact replica of his workshop in Japan, he painted a picture. Two disciples, Japanese whose lives had been devoted to art, stood at his side to hand him brushes, fan his paints, and assist him in the accustomed manner, which amounts, virtually, to a ritual. At the end of two hours Sekido arose and handed the painting to Dr. James A. B. Scherer, director of the Southwest Museum, as a gift to that institution.

The picture, on silk, is "persimmons and Sparrows." It depicts the branch of a tree, bearing some of the fruits, with sparrows, and according to Dr. Scherer, conveys "the spiritual quality of the thing painted," instead of presenting "the faithful reproduction characteristic of western art."

A Grievance in Chicago

The newspapers of Chicago have a grievance against the city, and the *Evening Post* is not chary about expressing it. Mestrovic, as all the world knows, has been doing two colossal statues for Grant Park. Photographs are not to be "released" until late in September. Photographs, however, already have been reproduced in the *London Times* and the *Detroit News*. The *Evening Post* did the best it could and reproduced from its Detroit rival one of Mestrovic's very impressive Indians on horseback, and reproachfully said:

"Our own very progressive Field Museum recognizes the fact that 'art' can at times be 'news,' and so does the Carnegie Institute at Pittsburgh. Those institutions co-operate 'hot off the bat' with the newspapers, not only of their respective cities, but of the world, and their doings are watched nationally and internationally."

A New Epstein



"Paul Robeson," by Jacob Epstein.

At the time that Jacob Epstein, the much written about "stormy petrel of British art," was in his native land last season giving an exhibition of his sculpture at the Ferargil Galleries, New York, it was announced that he was doing several portraits. Considerable mystery surrounded the identity of his sitters. But now his admirers in London have been permitted to view at least one of his works done during his brief American sojourn, a head of Paul Robeson, the negro actor. It was recently shown at the retrospective exhibition of the London Group at the New Burlington Galleries.

Mr. Epstein showed four works in the retrospective, but this was by virtue of his past membership in the once revolutionary Group, from which he has now separated himself. Frank Rutter, critic of the *London Sunday Times*, plaintively remarked: "Today the Group possesses some interesting painters and sculptors, but to compare collectively the earlier with the later exhibits, even to glance down the list of members in the catalogue, is to be painfully reminded of the strong resemblance between the London Group and the 'Jeune homme d'un si beau passé'."

The Art Dealer, Himself

Artists will have still another gallery available for exhibitions in New York this season. The Weston Galleries, 644 Madison Ave., which have been in existence for nearly a score of years, have announced a new policy that comprehends exhibitions by contemporary artists. The galleries have been altered and specially equipped, and the announcement says:

"There will be no hall-boy throwing on the lights to receive callers. Morris Weston will be there to receive all comers and explain the merits of the various works of art. On the last day of each exhibition he will have a private auction sale, which should interest buyers." Mr. Weston is an artist himself. Applications for exhibitions may be addressed to him.

Museum Gets Prize Redfield

The California Palace of the Legion of Honor has just received as an anonymous gift the landscape by E. W. Redfield which won the gold medal at the Panama-Pacific Exposition.

Art in Universities

Two momentous pieces of news having to do with great American universities, and involving the recognition that America, in the course of its evolution, is about to enter on a historic period of art production, have developed since the last number of THE ART DIGEST was printed.

Probably the most ambitious and inclusive project in the way of an art school ever launched in America is that of New York University, whose new catalogue announces the formation of a College of Fine Arts, which not only will teach painting, sculpture, interior decoration and every conceivable branch of technical training, but will provide courses that will equip art editors, art directors and art librarians. Altogether 120 arts courses under 23 general headings are in the curriculum. Other universities and the museums have been drawn upon for lecturers, and the riches of the Metropolitan Museum will be utilized in the fullest.

A school of like scope for Columbia University is urged by Prof. William E. Boring, director of the School of Architecture, in his annual report to President Nicholas Murray Butler. He foresees a new expression of art in America and asserts that Columbia "should accept the duty which is plainly before her to establish such a school."

Further he asks: "Is it not a logical and sound conclusion that the art center of the Western World is New York? Here is found the greatest mart for the sale of paintings, sculpture and all objects of art; here are found the richest museums, the greatest exhibitions and the most interesting auctions of pictures. . . . Should there not be here also the greatest school of art, an all-embracing and far-reaching school for the teaching of all the arts, with the best equipment and under the guidance of our ablest masters?"

"The art periods of history were preceded by conditions not unlike those we see about us now. A changing ideal of social life, the accumulation of wealth and a vigorous, intelligent people seem to pre-empt a new expression of art. . . ."

"Since this coming culture will require the association of sculpture, painting and landscape gardening with architecture, these arts should be taught together. Collaboration in these arts is a necessary part of an artist's experience."

Prof. Boring discloses that "Columbia has a prospect of receiving a valuable art collection as a nucleus of a museum for instruction in art."

[Other news of art education will be found on pages 17, 18 and 19 of this issue of THE ART DIGEST].

A Funny Incident

Westport, Conn., has had an art colony for so long that the town ought not to be squeamish in things artistic, but when the Woman's Town Improvement Association organized an exhibition of paintings by Everett Shinn, Kerr Eby and Ralph L. Boyer at the W. M. C. A., State Comptroller Frederick M. Salmon, its president, facing protests, removed a nude by Mr. Shinn from the walls.

The women got angry and protested, but the men of the W. M. C. A. were obdurate. They insisted that it endangered the morals of the young. Mr. Shinn rescued the picture from the basement, took it home and had a good laugh.

A Son of Norwich

Norwich, England, which was the center of the famous "Norwich School" of English landscape, is proud of its art tradition, and after holding last year in the Castle Museum a big loan exhibition of the work of these old masters, has now organized a retrospective exhibition of the work of one of its contemporary sons, A. J. Munnings, famous for his racing pictures. It begins with his earliest sketches and posters and includes the first oil painting he sold (30 years ago), "The Farmyard."

The critic of the London *Times*, who visited the show, traces the development of Munnings from his first paintings "in the solid 19th century style," through an adventure in French impressionism, to his familiar final stage, which is called "a curious reversion to the English impressionist manner, and chiefly that of Constable," with *plein air* effects made "to serve psychological ends and to invest scenes of sporting life with their proper atmosphere. We feel an emphasis on the healthiness of the landscape, and on the clean English air."

Bans Billboards on Highways

The fight on the billboards that make America's highways hideous scored a victory in Georgia when the state highway commission passed a resolution banning advertising signs and deciding to encourage the planting of trees and shrubs and the clearing away "of all objectionable and unsightly objects."

Established 1760

CHENUE

Packer of Works of Art

NATIONAL MUSEUM
Paris London New York

Shipping Agent
5 rue de la Terrasse, Paris
Cable—Chenuter, Paris XVII

Charles Pottier

Packer and Shipping Agent

14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

R. LERONDELLE

PACKER AND AGENT
for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.

76 Rue Blanche, Paris IX
Cable Address: LERONDELLE-PARIS

Artists' Packing & Shipping Co.

139 West 54th Street,
NEW YORK

WORKS OF ART
PACKED—MOVED—SHIPPED
EVERYWHERE—FOR EVERYBODY

Toulouse-Lautrec an "Ivory Tower Man"



"Elsa, dité la Viennoise." Lithograph by Toulouse-Lautrec. Collection Marcel Guiot.

The preface to the exhibition of prints, monotypes, lithographs and drawings by Toulouse-Lautrec at the Galerie Marcel Guiot in Paris was entrusted to the critic Vanderpyl, who consented, so he says, to write this once about an artist whose development he had not followed from studio to exhibition because, as much as the Impressionists, not less than Cézanne, Rodin or Degas, he was an "ivory-tower man."

"For Toulouse-Lautrec came into the world, by right of birth, as a descendant of seven centuries of Counts of Toulouse, in an ivory-tower. Yet this young aristocrat, physically incapacitated, psychically a species of incognito, had nothing to risk by mixing with the herd. He was a captain who mingled with the rank and file, promoted himself into a trooper, and died on the field of battle, according to tradition.

"More, he clothed himself with the trooper's soul. The trooper's carbine became his lithographic pencil, the humble commercial tool for penny illustrateds not despised by the heroic Daumier.

"Indeed he ever preferred the smell of

printer's ink to that of the oil of the palette, though he was one of the first to recognize the possibilities of the divided tone. . . . With his poster work, like his contemporary Chéret, he became the fresco painter of the pavement. All the celebrities of the stage in his time were 'defined,' as he would say, body and soul by him: Réjane, Antoine, Lugne-Poe, Yvette Guilbert, Polaire, Cissy Loftus, Sarah Bernhardt, Anna Held, Footitt, Guitry—stars from the East End of London, from Montmartre or from Dublin. And to these plates must be added those of race meetings, 'Les Vieux Messieurs,' records of *causes célèbres*, corners of fashionable bars, café tables—in short, on the walls of this gallery, 'fifteen years of Paris life.'

"But even as lithographer Lautrec did not choose the best part, for he handled that side of the craft which was most arduous, most *déclassé*, most despised, that of the colored print. He could not have proved his humility more completely, or, perhaps, have proclaimed his confidence in his own genius more eloquently, a genius to which no technical difficulty could be an obstacle."

CARL KLEIN

PHOTOGRAPHER

of Art Objects and Paintings

9 East 59th Street
Regent 4540-41 NEW YORK CITY

CUSTOMS BROKERS AND SHIPPING SPECIALISTS

TO THE ART TRADE

JOHN C. FOX COMPANY
50 Broad St., N. Y. Hanover 1757-8
Correspondents Throughout the World

Desecration

James E. Fraser went to Chicago recently to supervise the installation of the two groups he made for the north pylons of the Memorial Bridge, and he discovered a piece of desecration which caused him to write indignantly to the *Daily News*. He had paid a visit of veneration to Saint Gaudens' great statue of Lincoln in Lincoln Park and was "astounded to observe that the beautiful pebble platform connecting the exedra and steps had been covered with a thick coat of concrete. You can well understand the importance of the original pebble design in the composition. It bound the granite seat, steps and pedestal together in color, form and texture, making a complete unit. I cannot comprehend how this change, which to me is a desecration, could have been made without first consulting the office of the architect who designed the monument."

Doubtless the park attendants had found it hard to keep the pebble platform as clean as Chicago's park rules demand. The Chicago parks are perhaps the best kept in all the world.

City's Treasures in Peril

Robert W. de Forest, president of the Art Commission of the City of New York, has appealed in his annual report for funds to preserve the collection of 90 historical portraits in the City Hall, which, blistered, cracked, wrinkled and decaying, are facing ruin. The *Herald Tribune* devoted three columns to his report, which discloses that the city owns portraits worth millions of dollars, by early American masters whose works in the last few years have greatly appreciated in value.

Among these painters are John Vanderlyn, Rembrandt Peale, John Trumbull, Thomas Sully, T. H. Matteson, Charles Loring Elliott, Charles Wesley Jarvis, Henry Inman, Samuel F. B. Morse, Eastman Johnson, George Catlin, Robert W. Weir, F. B. Carpenter, William Page, Thomas Hicks, Daniel Huntington, Samuel L. Waldo, William H. Powell and Henry Mosler.

The Problem of Museums

"What a museum needs is money. It also needs brains, . . . which usually can be obtained only with money, and to these two fundamental needs I add that of publicity." This is the way John Cotton Dana,

director of the Newark Museum, states his problem in the foreword to the annual report, which shows a total attendance for 1927-8 of 113,932, and a membership of 1,702. The educational department reported 312 classes with 9,137 different pupils.

The annual report of the Worcester Museum shows an attendance of 38,667 for 1927-8, as compared with 36,912 for 1926-7. The attendance, however, was less than during any of the years from 1920-1 to 1924-5, inclusive. The peak was in 1921-2 with 44,850.

And Still Another

That most common thing in the world, the finding of a new "Mona Lisa," has transpired again. One has come to light in Spain, and the press dispatches once more state that it "casts doubt" on the authenticity of the Louvre's treasure. It was found in a house in Salamanca. A dispatch says:

"So precisely does the Spanish discovery resemble the alleged original that the question comes up whether or not the present work in the Louvre may not be a copy dug out somewhere and 'returned' after the theft of the real 'Mona Lisa' in 1911."

It is suggested that this paragraph be put in type by the newspapers and kept standing for instant use every time the cables announce an addition to the 30 or 40 Mona Lisas already "discovered."

Ford's "Museum Village"

Henry Ford, collector of such antiques as were once practical, continues to get into the newspapers. He has been buying buildings, of historical periods, mainly American, but some of them Old World, such as a tenth century Cotswold cottage recently purchased in England. It is now announced through the *Associated Press* that he will assemble all of them around a common at Dearborn, Mich., and will cause them to be inhabited by serious people who will carry on the life and occupations of their original denizens, with antique furniture and tools.

Besides being a permanent pageant of life, the village is to serve as part of the equipment of a technical school, illustrating development of industrial art in America.

Competition in Ceramics

Cosmetics now her features make
Uncertain as a lottery;
For, if the sun her face should bake,
She'd be a bit of pottery.

—*Washington Star*.

Discouraging

Those beautiful designs that Hildreth Meiere made for the floor of the new Nebraska state capitol, and which won for her the prize for mural decoration of the Architectural League of New York last spring, were the subject of a sermon by a minister of the gospel in Lincoln, who urged his congregation to protest against their nudity.

The incident has brought pessimistic thoughts to some of America's art critics, one of them being Florence Davies of the *Detroit News*. She saw the designs in the New York exhibition, and says that the figures "plead their own cause. They are without exception so nobly seen, so strongly expressed, so purely symbolical and so wholly lacking in personal or fleshly suggestion that only a petty mind could question their purity and beauty. And yet a minister of the church, whose business it is to know that man was made in the image of God, turns his cramped, tight little mind on these noble forms and finds them shocking."

"Well, it begins to look as if the old human race was pretty much of a wash-out, after all. It's all very discouraging. What's the use?"

German Caricaturist Here

Oscar Berger, famous German caricaturist, is in America on a visit, and a collection of his drawings, augmented by some American subjects, was shown in New York at the Advertising Club.

STUDIO FOUNDED IN NEW YORK
1840 SINCE 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 Park Avenue NEW YORK

Architects' Building

Telephone: Ashland 5244

Maurice H. Goldblatt

Art Expert

Whose attributions have been officially accepted by the directors of the greatest galleries of Europe, including the Louvre, Paris; Dorio-Pamfilio Gallery, Rome; Royal Gallery, Bologna; Imperial Gallery, Vienna, will authenticate and appraise paintings for our clients.

Fees commensurate with the value of the paintings.

Correspondence Invited

BRYDEN ART GALLERIES
318 S. Michigan Ave., Chicago

PAINTINGS RESTORED

Expert with 30 Years' Experience
References: Museums, Dealers, Collectors
Here and in Europe

ODGER ROUST

Tel: Ashland 6749 150 East 34th St., N. Y.

CHAS. CHIANTELLI

Expert Restorer of Paintings
Specialist for Transferring Paintings from
Panel to Canvas
575 LEXINGTON AVE. NEW YORK



Figure of Prajnaparamita Nepalese
Ivory (14-15 Cent. A. D.)

HEERAMANNECK GALLERIES

724 Fifth Avenue
NEW YORK

ASIATIC

Antiques
& Arts

PARIS

NEW YORK

In the Realm of Decoration and the Antique

Victorian

The very word Victorian has, in a decorative sense, become synonymous with bad taste. Not many years ago in New York an exhibition was held of Victorian furniture and decorations which was actually called something like "A Bad Taste Show," and great fun was made of the styles prevalent in the latter half of the 19th century.

But these are days of change, of reaction, of new viewpoints, and strange revivals of old styles in the search for new beauty or antique charm. And it may be that the era to which the long-lived and gentle British queen gave her name is about to enjoy a renaissance. A foreboding of this came in a prediction by an English dealer in the *Sphere*, quoted by THE ART DIGEST of last June. And now read this, from the New York Sun:

"Very recently there has been manifested a growing tendency for decorators and their patrons to remove the ban and timidly experiment with this style. It is amusing to observe the caution and trepidation shown by these pioneers, who in many cases were the bitterest enemies of what they would now espouse had they the full courage of their convictions.

"When we think of Victorian times we usually conjure a picture of a cold stiff parlor with horsehair furniture whose relentlessness was surpassed only by the manners of the stern and stolid middle class puritans who owned it. We forget entirely that the whole world at that time was not composed of grim and strait-laced puritans. The court of Napoleon III, during the Second Empire, the Vienna of the middle century and the Southern social life here in our own country were far different from the common conception of life in those days."

The many cultural sources of Europe which contributed to the styles of that era

Museum to Possess Elizabeth's Gauntlets



Riding Gauntlets of Queen Elizabeth.

When the lady who is one of the curators of fabrics of a great Eastern museum saw these riding gauntlets she bought them with funds from her own purse. She felt so sure that the museum trustees would sanction the purchase later that she was willing to risk \$1,500 on her judgment.

They were worn by Queen Elizabeth more than 300 years ago, yet are still in fair condition. Made of kid and silk, and embroidered with designs of flowers and crickets by chain stitches in colored silk and real gold and silver threads, they are intrinsically valuable for their exquisite workmanship, apart from the historic value of their royal association. Little pieces of petit-point lace, appliquéd, are a feature of the decoration of the upper portion which covered the royal wrists when the queen was ready for a ride.

These gauntlets may have been worn when

she rode out with ceremony to receive the news of the defeat of Philip's armada, or she may have put them on for a canter with her favorite, the Earl of Essex, whom she afterward sent to the block. Their exact history is unrecorded, but for 150 years they were in the possession of the family of Governor Carey of Guernsey. They were given to one of the courtiers of the queen, who in turn presented them to an ancestor of the governor. Since early this year, when descendants of Carey sold them in London, they have changed hands three times, at last falling into the possession of a representative in Paris of George O. Niddle, proprietor of the establishment, Old Arts, upper Madison Ave., New York.

Mr. Niddle has recently obtained, among other treasures, four pairs of ecclesiastical gloves of the time of James I, similar in style and workmanship.

are touched upon, and the beauty among the varieties of ugliness is pointed out. The article continues:

"The furniture of this time was made of walnut, rosewood and mahogany, the first two woods being more commonly used than mahogany. This furniture was inspired by the less extreme Louis XV., but was in no sense slavishly copied from a preceding school. Being meant for a less leisurely age it was more sturdy, more comfortable."

The Victorians were not even responsible for the horsehair sofas, which came down from the preceding century. Not all was

horsehair, however, as "many of the finest things were covered in beautiful damasks, velvets, brocatelles and delicate brocades. Hangings were usually of superb damasks, plushes and velvets and were trimmed with an abundance of heavy cords, fringes and tassels.

"The hallways of these palatial dwellings often were paved with black-and-white squares of marble and were graced by majestic curved staircases."

**DANTE
VIRGIL
LELAND**

Antiques

**Objets d'Art :: Old Fabrics
Wrought Iron**

22 East 65th St., New York

(Corner Madison Avenue)

Rhineland 7444 Florence, Italy
Brochure A D sent on request

EARLY AMERICAN ROSEWOOD

Odd Pieces of Early Derby China :: Early American Pictures

ANN AUDIGIER

**51 E. 60th St. North Side
Bet. Madison & Park Aves.**

NEW YORK

THE ANTIQUE SHOP

45 MECHANIC ST., FITCHBURG, MASS.

Call at our new location. Extensive and rare collection of real Antiques.

F. H. AND S. E. H. SAFFORD

HENRY V. WEIL

American Antiques

After April 15 at

247-249 E. Fifty-Seventh St.

NEW YORK

Between 2d and 3d Avenues

Telephone: Plaza 5380

In the Realm of Decoration and the Antique

French Hall-Marks at Last Catalogued



Silver Tureen by Thomas Germain. Lisbon Museum.

The first French equivalent for Professor Marc Rosenberg's "Goldschmiede Merzeichen" and Sir Charles Jackson's "English Goldsmiths and Their Marks" has just appeared above the signature of M. Louis Carré, for up to now there had been no authoritative work for collectors of French gold- and silver-ware to refer to. The rarity of old French plate in France was not a sufficient excuse for this omission, as there is still a good deal of it in foreign lands. For no country has produced more or finer plate than France, and none has more systematically destroyed it. From the times of the vast treasures of Charles V and the Duke d'Anjou, which were melted down to pay for the Hundred Years' War, through the prodigious riches owned by the Crown under Louis XIV, whose total weight amounted to 25,000 kilogrammes, hardly one work of art escaped the exigencies of the national mint.

Of the Roi Soleil's sumptuous collections all we have left today are Lebrun's designs. It was in 1669 that Louis XIV ordered the

melting down of almost all the kingdom's silver in the form of furniture, chandeliers, ornaments, bannisters and mirror frames, including the one three metres high belonging to the Queen. Considering the subsequent destructions in 1700, 1709, 1720, 1759 and during the Revolution it is a wonder that a single specimen has survived.

But the works carried out by the great French goldsmiths for the courts and nobility of foreign lands have escaped this sad doom. Of these there is, for instance, the large tureen herewith reproduced belonging to a very fine set preserved in the Museum of Lisbon and which was executed by the famous Thomas Germain.

It is of importance for collectors to have a book in which they can ascertain the origin of objects which were the work of 178 corporations whose members worked in all the towns of France, the place, the time, the hand which produced pieces so solidly constructed and so perfectly finished and whose exact provenance it has not been possible until now to establish with certainty.

Hungary's Washington Sword

Antiquarians will be interested in a query raised by the Hungarian National Museum at Budapest as to whether a sword that was given to Kossuth in this country in 1851 was once owned by Washington. A photograph of the sword was sent to the editor of *Antiques*. Tradition relates that an American admirer told the Hungarian patriot it had belonged to Washington.

The name A. W. Spies was etched upon the blade slightly below the hilt. The Hungarian authorities wanted to know if the weapon, which now reposes in the museum,

could really have belonged to Washington. It developed that Spies had opened a shop in New York somewhere between 1800 and 1815. He dealt in a variety of firearms, but there is no evidence that he made any of these arms. His name appears on locks sold to the trade but which were manufactured in England. As Washington died in 1801 it seems improbable he could have possessed a sword bearing the name of Spies.

The known facts suggest that it may have been Spies himself who presented Kossuth with the sword in 1851, he still being in business at that time. He knew the value of advertising and may not have been incapable of "spoofing" the famous patriot with the legend of Washington's ownership.

A Colonial Inn

A striking evidence of the revival in American antiques is the removal and reconstruction of an entire Colonial tavern in Virginia. For more than 160 years it stood a few miles southeast of Charlottesville on the "Old Barracks" road to Richmond. It was so famous for its associations that it was purchased by an ardent antiquarian, Mrs. Mark Henderson of Charlottesville, and re-erected on the fine highway leading to Monticello, the home of Jefferson, and only one mile from it.

In a recent issue of the *Christian Science Monitor* an article by Carl Greenleaf Beede tells the interesting history of the tavern, the first part of which was built by John Henry, father of Patrick Henry. He sold it to one Michie (pronounced Mikky) in 1763, and Michie greatly enlarged it. The writer says:

"However much one may be impressed by the pure Virginian characteristics of the general lines of this old tavern, he is hardly prepared for the satisfaction felt on entering its always hospitable doorway. One needs a cultivated architectural taste combined with fine sensitiveness to Colonial domestic life in order fully to appreciate the merits of this remarkable interior. No one, however, can fail to realize the charm of these quaint and spacious rooms whose woodwork is precisely as it left its builders' hands a dozen years before the Declaration of Independence."

In the large ballroom "the numerous chairs and tables are each excellent of their kind, the Carver chair and the butterfly table at the right being especially noticeable. The two Windsors are also fine examples of their kind, and the Sheraton settee.

"This room, like the others, gives opportunity for observing highly desirable examples of furniture dating from the late 1600's to 75 years later. Even the wing chair and the sofa, which are of a following period, may well have been here in the days following the Revolution, when Washington, Lafayette, Jefferson, Madison, Monroe and others met here on important occasions."

Exhibition of Handwrought Silver by

ARTHUR J. STONE

and Other Master Craftsmen

French and Swedish Silver

The Little Gallery

29 W. 56th St.

New York

Bertha Jane von Kamecke PAINTED TAPESTRIES Interior Decorating

Studio: 215 West 91st STREET, NEW YORK
Telephone Schurler 3657

PLASTER CAST STUDIES

Send for illustrated catalog,
144 pages, \$1.00

FLORENTINE ART
PLASTER CO.

2217 Chestnut St., Philadelphia

C. CHIANTELLI & CO.

Restorer of Any Valuable Object of Art
Paintings Relined for the Trade

575 LEXINGTON AVE. NEW YORK

The News and Opinion of Books on Art

Holmes' New Book

Sir Charles Holmes as an author may become better known than as director of the National Gallery in London or as a painter. He wrote a book of rare practical value on "The Science of Picture Making," another of 258 pages entitled "Notes on the Art of Rembrandt," and now he has had published "Old Masters and Modern Art: France and England" (New York: Harcourt, Brace & Co., \$7.50). With this he brings to completion a series of three volumes on the history of painting as revealed in the National Gallery.

"A work of this nature would be impossible in America, for the obvious reason that we haven't the pictures," says Thomas Craven in the New York *Herald Tribune*. "But we are getting them, a fact which the London director notes with as much bitterness as his dignity and common sense will permit." But Sir Charles does not despair:

"He believes that the art of his own country has a chance of survival, and in the leadership of the French, making all allowances for their justifiable pride, he sees an organized picture market that has never been more efficient, a system of national propaganda wonderfully massed and aimed at the rich American collector. As for the Yankee collectors, he points out that the British have much less reason for being shocked at their extravagant purchases than for wondering that the money devoted by Americans to works of art should be so small in comparison to their wealth. He

has faith in British art, and he has found in the younger generation of painters sufficient promise to warrant the prediction that England, with a diminished economic depression, will again produce such illustrious national figures as Hogarth, Blake, Turner, Constable, Reynolds and Gainsborough. . . .

"In his discourse on the chaotic and the childish elements of modernism he aptly shows that the cubists, clamoring for support in their social isolation, would in the past have browsed happily upon the symbolic branches of painting; now aesthetic philosophy is their one celestial manna. . . .

"The French get more space than the British, and so far as I am aware, Sir Charles is the first European critic to understand the significance of the American, Copley. 'Had Copley been French,' he writes, 'he would have been famous as a forerunner of the Romantic movement.'"

Sir Charles' "Notes on the Art of Rembrandt," originally published in 1911, is now brought out in an American edition issued by the Frederick A. Stokes Co., at \$3.50. Herbert L. Matthews says in the New York *Times*:

"The author, as he has a perfect right to do, strays far afield in discussions of other artists, in critical theories and comparisons, thereby enriching his book even if he does confuse his issues. His artistic gods savor strongly of the market place, being a little too obviously an orthodox curator's Hall of Fame, but whatever one's tastes, this is too important a book to be missed."

"They're on a List"

The New York *Herald Tribune* describes "Maecenas," an international directory of public art collections, collectors and dealers in objects of art and antiquity, which has just been issued by the Dr. Joachim Stern Verlag of Berlin.

Beginning with "Allemagne" and ending with Venezuela, it covers all six continents (plus Central America and the West Indies), even listing the private collectors in Bawalpur (Punjab) and Carbondale, Pa. There are nearly 50,000 names and addresses which took over three years to assemble.

Blake--and Blake

Ben Ray Redman does not think, as do many critics, that the engravings of Blake in the Book of Job represent the crowning triumph of his artistic career. He says that "a whole army of critics could not persuade me that these engravings are superior to the designs that Blake made for Milton's poems" ten to twenty years earlier. In a review of "The Book of Job," with the Twenty-Two Engravings of William Blake (New York: Henry Holt & Co. \$5) he says in the New York *Herald Tribune*:

"It was Blake's genius that he could, at his best, produce designs that were masterpieces of subtle harmony and unobvious balance, in which the lines of every figure flowed into those of every other, forming an indissoluble pattern with no sacrifice of representational precision. We find this miracle, I think, in the illustrations to 'Paradise Lost' and in many of the other Milton designs. But, to my eye at least, the 'Job' engravings lack that purity of line which was Blake's triumph. A too liberal use of black and a frequent complication of detail have obscured the artist's fundamental conception. That these engravings are immensely powerful there is no doubt. But their power is not felt without consciousness of the artist's tremendous effort; whereas the Milton designs seem to have existed, perfectly, effortlessly, from all time."

That the same artist illustrated "Job" and "Paradise Lost" is obvious, he says, but it was the same man working in two moods so different that he seems almost to have employed two imaginations: "Compare the 'Paradise Lost' plate of Satan, Sin and Death, which certainly offered an opportunity for sombre treatment, with any of the 'Job' engravings, and the essential difference of the two series becomes apparent. The tragic dignity of the one is Hebraic; the serene beauty of the other is Hellenic. The picture of God casting the angels into Hell ('Paradise Lost') holds none of the sombre terror that may be found in 'Then the Lord answered Job out of the Whirlwind.' The one god is Zeus-like in his wrath; the other is the creation of a tortured Oriental imagination."

September Issue

Art and Archaeology

On Sale

At WANAMAKER'S, Philadelphia
BRENTANO'S, 1 W. 47th St., New York
Smith & McCance, 5 Ashburton Pl., Boston

Read

EIGHT FIGURINES FROM GUATEMALA
By Oliver Ricketson, of the Carnegie Institution

TWO FOREMOST AMERICAN WOMEN
SCULPTORS: ANNA VAUGHN HYATT
AND MALVINA HOFFMAN

By P. Carrington Bouve
FRENCH ARCHITECTURE
By Louise Richter

SHIPS OF COLUMBUS IN BRANT'S
VIRGIL

By Anna Cox Brinton
THE OLD PRIEST'S HOUSE
By Stewart F. Campbell

TARASCON
By Katherine Stanley-Brown

Every article lavishly illustrated

50c a copy; \$5 a year; \$8 for 2 years.

Get-Acquainted Offer—Six issues, \$2.

Get your copy today from the above-named bookstores, or order direct from

Art and Archaeology

Established 1914

809 Architects Bldg. Washington, D. C.

MARMOR BOOK and ART SHOP

Books on Fine & Applied Art

860 Sixth Ave. (Bet. 48th-49th Sts.)

Catalogue Free NEW YORK

GALERIE LOCARNO

Paintings

by

Old & Modern Masters

15, RUE LAFFITTE, PARIS

Telephone: Provence 37.52

Dispute Over Statue

According to a long article in the *New York Times* Paris has a controversy over the orientation of the statue of the city's patron, St. Geneviève, by the Polish sculptor Landowski, which has been placed upon the southern pier of the new bridge of Tour-nelle, which connects the historic Ile St. Louis with the left bank of the Seine.

"A tall pillar tapers upward, culminating in the slender figure of the saint and that of a child whom she seems to have under her protection. The lines of the flowing robe merge harmoniously with those of the pillar, of which the statue, seen from a distance, appears to form a part. It evidently was the intention of the architects that the pillar should suggest the prow of a ship, upon which St. Geneviève should stand looking toward the east as though to be on the watch for enemies, who usually have come from the east. It was in that direction, too, that she went for help when the Franks were besieging the city and she brought from Arcis-sur-Aube a fleet of ships loaded with provisions for the starving citizens.

"Unfortunately for its appreciation, the figure has been placed about fifty feet above the roadway, and from the bridge one can see only its back. The only way to get a glimpse of the face is from the shore, which increases the distance between the observer and the statue. For this reason the artist suggested that the saint should face the

west. If she were turned about she would look upon the Ile de la Cité, which was the Paris of her time; and she would gaze upon one of the most pleasing pictures that Paris offers—the east side of Notre Dame with its magnificent apse and flying buttresses.

"This is the position she should take, in the opinion of the Academy of Fine Arts and the numerous critics who objected to her 'turning her back upon Paris.'"

A Lost Masterpiece

The *Chicago Evening Post* tells how a masterpiece by Muirhead Bone was lost at sea. The artist, in crossing the Atlantic, had been prevailed upon to do a portrait of the captain of the liner. Just as he got started, a minor officer appeared and told the skipper that one of the passengers, Rudolph Valentino, wanted to see him. The captain begged the artist's pardon and went out. Mr. Bone gathered up his tools. The captain came back—but the artist never did.

Helen Wills, Portraitist

Helen Wills, painter and sculptor, who sometimes plays tennis, said recently in a newspaper interview that after she gets her Bachelor of Arts degree next spring at the University of California she will open a studio, probably either in San Francisco or Boston. She will seek a career as a portraitist.

The New Director

Concerning A. M. Daniel, who on Nov. 11 will take the place of Sir Charles Holmes as director of the National Gallery, the *London Times* says that he "may not be widely known to the world in general, but among artists, scholars and connoisseurs he has a great reputation for judgment, learning and personal charm.

"His versatility is remarkable, but it has never diverted him far from the main interest of his life, the study of painting in all ages and in all countries; and, indeed, has enriched his powers to understand and to appreciate. After a period of work in Greece he became assistant director of the British School of Rome. He has also had long experience in all forms of local government, especially in connection with education."

Raphael's Beautiful Model

Researches in Rome have revealed documents bearing on Raphael's romance with the pretty daughter of a baker, who was his mistress for eight years and the model for his Madonna. She has been known simply as the "Little Bakeress" or "the beautiful Trasteverina," from the Trastevere quarter of Rome where the bakeries were located. It now transpires that her name was Margherita Luti. When she came into his life Raphael forgot his betrothal to Maria Bibbiena, niece of a cardinal.

Jacques Seligmann & Co., Inc.

3 East 51st Street

Paintings Tapestries
Furniture

PARIS

Ancien Palais Sagan
57 Rue St. Dominique

9 Rue de la Paix

"The GALLERY of P. JACKSON HIGGS"

11 EAST 54th STREET
NEW YORK



HIGH CLASS OLD MASTERS
ANTIQUITIES

CHICAGO GALLERIES ASSOCIATION

220 North Michigan Ave.
CHICAGO, ILLINOIS

*Paintings and sculpture by
artists of the
West and Mid-West
exclusively*

The Chicago Galleries offers a unique and valuable service through its Circulating Rental Plan of original paintings at \$12 a year.

Lewis & Simmons

Old Masters
and
Art Objects

730 Fifth Ave., New York
CHICAGO, 908 N. Michigan Ave.
LONDON, 74 South Audley St.
PARIS, 16 Rue de la Paix

RALPH M. CHAIT

19 EAST 56TH STREET
NEW YORK

*Ancient Chinese Works
of Art*

DEALING IN CHINESE ART SINCE 1910

EXPERTS: Accredited by Great Museums
and Connoisseurs
CATALOGUERS of Many Famous Collections

GORDON DUNTHORNE

1725 CONNECTICUT AVENUE
WASHINGTON, D. C.

ETCHINGS

AND
Early English Furniture

Alabama Murals

In 1851 Alabama, on the ashes of her first capitol burned at Montgomery in 1849, erected a structure which ranks as one of the finest specimens of Georgian architecture in America. On the steps of it Jefferson Davis took the oath as president of the Confederacy. From time to time additions were built without disfiguring it. Not long ago it was proposed to erect a new capitol, but sentiment prevailed and it was decided to repair the crumbling dome of the beautiful old building and put its walls and fixtures in perfect condition.

Then it was decided to fill the panels on the four levels of the domed center portion—panels that had been vacant for three-quarters of a century—with murals depicting the history of the commonwealth. The commission was given to Roderick D. MacKenzie, adopted son of Alabama, born in London of Scotch parents who brought him to Mobile when a lad of 9. He is now completing his task.

The colors dominating the entire scheme are gray and gold. The eight main histori-

cal pictures are patterned in dull shades of yellow, old gold, red and blue. The subjects begin with the treacherous, ambushed reception the Indian chief Tuscaloosa arranged for De Soto on the site of Mobile, and range from "The Surrender of Chief Weatherford to Andrew Jackson" and "Jefferson Davis Taking the Oath" to a conception of commerce and industry symbolized by the flaring iron furnaces of Birmingham. An ante-bellum plantation home is included.

Alabama's action is far removed from the old custom of employing fourth rate European artists to embellish state capitols.

Metropolitan Purchases "Diana"

The Metropolitan Museum, New York, has acquired a 6-foot gilt bronze reproduction of Saint-Gaudens' famous 13-foot Diana that poised for so long atop of the old Madison Square Garden and which became the property of New York University when that structure was demolished.



Silver basket-top bracket clock by Richard Jarrett, London, date 1690.

THE WETHERFIELD COLLECTION OF CLOCKS

The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street

BRUMMER GALLERIES

WORKS OF ART

27 East Fifty-seventh Street
New York
203 Bis Bd. St. Germain, Paris

Important EXHIBITION

of works by

Alexandre Archipenko

in the

ANDERSON GALLERIES

October 16th to November 3rd

PAINTING : DRAWING
SCULPTURE : ARCHIPENTURA
(Movable Painting)

The demonstration of Archipentura will be accompanied by Music composed by

Edgar Varese

CANTEUR ART GALLERIES

Formerly Keers Galleries

17 WASHINGTON ST. NEWARK, N. J.

ETCHINGS
PAINTINGS
SCULPTURE

FINE COLOR PRINTS
OBJECTS OF ART
FINE FRAMING

MABEL ULRICH'S

BOOK AND PRINT GALLERIES

Books—rare and usual.

Etchings and other prints. Importations.
MINNEAPOLIS - - - - 1200 NICOLET
ST. PAUL - - - - - 4th and CEDAR
ROCHESTER - - - - 21 1st Ave. S.W.
DULUTH - - - - - 9 SUPERIOR ST.



Alden Galleries

1515 FEDERAL RESERVE BANK BUILDING

Kansas City, Mo.

Etchings

Old Prints



de hauke & Co

3 East 51

Modern Paintings

MAX SAFRON GALLERIES

American

and

Foreign Paintings

4398 Olive Street

Saint Louis, Mo.

The Milch Galleries

AMERICAN

PAINTINGS
WATER COLORS
DRAWINGS
ETCHINGS
SCULPTURE

Exhibitions

108 WEST 57TH ST., NEW YORK

Members Associated Dealers in American Arts

EHRLICH GALLERIES

Paintings

36 East 57th Street
New York

Notable Auctions

The art auction season of 1927-8 will be inaugurated by two big events in Amsterdam, under the auspices of Frederick Muller & Co. The remaining pictures of the historic Six Collection, the nucleus of which was formed by Jan Six, close friend and patron of Rembrandt, will be dispersed in October, and in November will be sold the first portion of the famous Marcell de Nemes collection of old masters, Gothic and Renaissance tapestries and other early objects of art.

The Rembrandts in the Six collection will not be sold. Their retention was made possible when in 1921 Sir Henry Deterding, oil magnate, paid Prof. Jan Six \$250,000 for Vermeer's "Little Street in Delft" (enabling him to pay heavy succession duties)

and presented it to the Ryks Museum. Prior to 1907 the museum had acquired from the collection about 40 pictures, including Vermeer's unparalleled "Woman Pouring Out Milk." It is announced that the Six family Rembrandts, including the famous three-quarter length portrait of Burgomaster Jan Six, will be "kept forever in Holland." This picture alone, exposed to the bidding of American collectors, might easily fetch \$1,000,000.

However, enough good things are left to focus the eyes of the art world on Amsterdam and provide a battle royal between the Old World and the New for their possession. There are fine pieces by Ter Borch, Hobbema, Nicholas Maes, Pieter de Hoogh, Jan Steen and many others.

The De Nemes Collection includes examples of Lucas Cranach the Elder, El

Greco, Tintoretto, Fra Angelico, Jacopo del Sellaio, Tiepolo, Le Maitre de Paris, Vermeer, Ruysdael, De Hoogh, Rubens, Goya, Boucher, Fragonard, Greuze and Lancret.

Ancient Custom Is Broken

A literal interpretation of the commandment against graven images has kept representational art out of Jewish synagogues and other orthodox buildings, but now "The Talmudists," a painting by Leopold Pilichowsky of London, has been hung in the Rabbi Isaac Elchanan yeshiva—yeshiva means "place of study"—in New York.

The painting represents a yeshiva in an old Jewish community, showing interesting types at study. An exhibition of Pilichowsky's work will be held at the Jewish People's Institute, New York, Nov. 20-Dec. 2.



"Reverie," by Grace Talbot.

Continuous Exhibition of PAINTINGS and SCULPTURE

Open daily 9 to 5:30 p. m., except Sunday. Saturday 9 to 1 p. m.

Grand Central Art Galleries

15 Vanderbilt Avenue
New York City

MACBETH GALLERY

1892-1928

THIRTY-SIX YEARS
OF
American Art

15 East 57 New York

MEMBER A. D. A. P.

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard
SAINT LOUIS

*Distinguished Paintings and
Works of Art* AMERICAN
and FOREIGN

*Continued Display and
Special Exhibitions*

GALLERIES

537 McCormick Building, CHICAGO

11 East 57th St., NEW YORK

2509 West 7th St., LOS ANGELES

HOWARD YOUNG GALLERIES IMPORTANT PAINTINGS

634 FIFTH AVENUE, NEW YORK

Opposite St. Patrick's Cathedral

GRACE HORNE'S GALLERIES

Stuart at Dartmouth, BOSTON

Throughout the season a series of
selected exhibitions of the best in

CONTEMPORARY ART

BRODERICK GALLERIES

BUFFALO, N. Y.

Paintings

Antiques

Prints

OLD ENGLISH SILVER AND
SHEFFIELD PLATE

ESTABLISHED 1885

Ainslie Galleries

INCORPORATED
677 Fifth Avenue
NEW YORK

*Paintings by American and
European Artists*

California Branch
AINSLIE GALLERIES
with Barker Brothers
LOS ANGELES

AMERICAN ARTISTS OF TODAY

PAINTINGS for the CON-
SERVATIVE as well as the
PROGRESSIVE TASTE

Dudensing Galleries

FIVE EAST 57th STREET

VOGT & HOLMES

342 North Charles Street
Baltimore, Md.

Paintings and Fine Prints

Art in Turkey

Since Turkey broke its Moslem tradition two years ago by erecting in Constantinople the now famous dinner jacket statue of the Ghazi, Mustapha Kemal Pasha, by the modernist Krippel of Vienna, several other images have been put up, including bust portraits of the Ghazi in different cities and an equestrian statue of him at Angora by the Italian official sculptor Canonica. And now, as a grand climax, there has been unveiled in revolutionary Taxim Square—one of the few open spots in Constantinople—a great arched Monument of the Republic, created by the same artist.

The monument, which symbolizes the birth of the republic, has statuary on four sides, with two main groups, one civil, the other military, but with Kemal as the chief figure in each. The work is modelled in the meticulous manner of Italian official sculpture, contrasting with the bold and simplified vigor of Krippel. Writers praise the dignity of the monument.

The correspondent of the New York Times suggests that Constantinople's greatest national monument some day be erected on the Marmora water front, at the gateway to

Asia, and adds: "Let us hope that when the time comes the sculptor will be one of the young men or women who are today studying in Turkey's first Art Academy."

A Theme 400,000,000 Years Old

Charles R. Knight has now installed ten of the twenty-eight gigantic murals he is painting for the Field Museum of Natural

History at Chicago. Seven were installed in June, and three more have just been put in place. One depicts Chicago as it appeared, according to scientists, 400,000,000 years ago, a lonesome conception of a coral reef in a tropical sea. Another carries the Chicago scene back only a trifle of 55,000,000 years, and depicts a tyrannosaurus menacing a dragon-like triceratops.



"Copper Can," by Jacob Dooyeward. Sold at the International Carnegie Exhibition of 1927.

Works of Art

The Important Still-Life Paintings of

JACOB
DOOYEWARD

Norwegian Landscapes

by

WILLIAM H. SINGER, JR.

FRENCH & ITALIAN LANDSCAPES

by

WALTER GRIFFIN

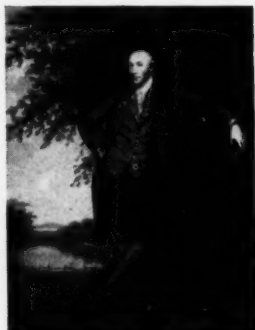
AMSTERDAM
58 West 57th St.
NEW YORK

FRANS BUFFA & SONS

J. LEGER & SON

13 DUKE ST., ST. JAMES'S
London, S. W. 1

Established 1892 Tel.: Gerrard 7621



Sir Wm. Pettit by J. Zuffany,
R. A. Size: 36"x28".

OLD PAINTINGS of the English,
BY French, Dutch,

German and Italian Schools **OLD MASTERS**

Inspection and correspondence cordially invited



This portrait by Gilbert Stuart (1755-1828) has been authenticated by Dr. G. Frank Muller, art expert attached to the Anderson Galleries. It was painted in England, and the contrast of light and shade and the arrangement of the subjects is typical of Stuart's manner.

Antique and Modern Paintings

Italian, Dutch, French, English and Early American

Relining and Restoring a Specialty

WESTON GALLERIES

614 MADISON AVENUE, NEW YORK
Bet. 59th and 60th Sts.

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE

Carved Frames

559 Boylston Street
Copley Square BOSTON

JOHN LEVY GALLERIES

Paintings

559 Fifth Avenue

NEW YORK

John Is Here

Augustus John sailed into Boston Harbor aboard the Celtic on Sept. 1, was met by a major of Governor Alvan T. Fuller's staff and was whisked off to the executive's summer home at Rye Beach, N. H., where he will finish an official portrait begun in London, and paint the governor's family. Then it is expected he will paint Vice President Dawes and Secretary of the Treasury Mellon, and execute a few other commissions before returning to London.

The Boston *Transcript* devoted more than three columns to John's arrival. It told how graciously he received the ship news reporters and the photographers, with whom he went "to a portion of the deck still illuminated by the late afternoon sun to pose for a number of snapshots.

"The photographers found him an excellent subject. The famous Welsh-English painter knew how to pose. He knew what would make a good picture. 'You can't beat a man at his own game,' exclaimed one of the men in admiration as Mr. John, seated on the edge of a deck chair, drew a meditative whiff from a straight black pipe and gazed unflinchingly into the camera's lens.

"Moreover, they found in Mr. John the ideal portrayal of the popular conception of what an artist should be. Mr. John has been called the 'last of the Bohemians.' It is a just appellation. Judging him by appearance, there can be no mistaking his

profession. A man of imposing stature and dignified bearing; a man wearing a huge bushy Van Dyke; a man dressed in a suit of plain purple blue, green and white striped shirt, a light pink checked tie, and on his left hand a large stone signet ring; a man who walks with an alert, but unnervous stride, swinging a massive cane of thorn wood, and carrying under his arm a copy of Alfred Neumann's 'The Deuce'; a man of fifty years possessed of piercing, twinkling eyes—but, and above all, an artist whose shaggy head is crowned with a deep blue beret, reminiscent of Parisian Latin Quarter days: that is Augustus E. John, peaceful storm center of London's artistic world."

Mr. John has been here before. In 1923 he was a member of the Carnegie jury, and he has painted portraits in New York, Buffalo and Philadelphia, among them one of Joseph E. Widener.

Gives Ireland a Stuart

In commemoration of President Cosgrave's visit to the United States, Stevenson Scott, American art dealer, has presented to the National Gallery of Ireland Gilbert Stuart's portrait of John Shaw, who, it is claimed, was the first Irishman to become a naturalized citizen of the United States after the union of the colonies.

The sitter was a wine merchant and the owner of the ship in which Stuart returned to America in 1792 after having been a pupil of Benjamin West in London. The artist did not have the means to pay his passage, so agreed to paint the merchant's portrait. Afterwards he made a replica. One of them is in the possession of a descendant of John Shaw in Louisiana, but they are so alike that it is impossible to tell which is the original and which the replica.

The Largest Block of Marble

The marble workers of Carrara have presented Mussolini with the largest piece of marble ever quarried without split or flaw. It is 59 feet in length, 12 feet square at the base and 9 at the summit. It will be erected in the Villa Farnesina grounds.

Von Stuck Dead

Franz von Stuck, famous German artist, whose obituary was printed in May, 1919, when Munich communists, hemmed in, were supposed to have executed him along with other hostages and when a decapitated body was erroneously identified as his, died unexpectedly of heart disease in Munich in his 65th year.

Prof. von Stuck was eminent as a figure painter, and he ranked in modern Germany with Klinger and Lenbach. He was painter, etcher, sculptor and architect. Many honors were bestowed on him, and he was elected to the academies of Berlin, Dresden, Vienna, Antwerp and Stockholm. He was a member of the faculty of the Munich Academy, one of the world's most famous art schools.

He sprang into fame at the age of 26 with "The Guardian Angel of Paradise," and thereafter his works were avidly bought. Primitive imagery, brilliant coloring and decorative composition marked his work, which had for its subjects sin, vice, voluptuousness, bad conscience, the devil and other allegorical ideas. Probably his best known painting is "War," showing the grim figure of a man riding over a vast field strewn with corpses.

Wealthy once, Prof. von Stuck built a great villa and nearly ruined himself. Then entered a period of overproduction, and quality and fame dwindled.

Louis Ralston Is Dead

Louis Ralston, founder of the Ralston Galleries in New York, and for many years a dealer in old masters, is dead of heart disease. The death of his only son, William J. Ralston, a few years ago, left him greatly saddened. He is survived by Mrs. Ralston, who is active in the New York Federation of Women's Clubs, by his daughter-in-law and two grandchildren.

Painter of Yacht Races Dies

Frederick Schiller Cozzens, marine painter whose specialty was yacht races, died at Livingston, S. I., at the age of 72.

THE FINE ART SOCIETY

148, NEW BOND ST.
LONDON, W. I.

Established 1874

FINE ETCHINGS

By OLD AND MODERN MASTERS

including

Rembrandt, Durer, Brangwyn, Cameron, McEay, Griggs, Briscoe, Hoyton, Wedgwood, Zorn, Whistler, Brockhurst, Austin MacLeod, etc.

Catalogue on Application
CABLE: FINART, LONDON

REDFERN GALLERY

27 Old Bond St., London, W. I.

MONTHLY EXHIBITIONS OF BEST
CONTEMPORARY ART

Always on View

Pictures Wood Engravings Etchings

PERSIAN & INDIAN ART SCULPTURE, PAINTINGS

LUZAC & Co

46 Great Russell St., London, W.C.I.
Opposite the British Museum

TURNER

INDEPENDENT GALLERY

OLD & MODERN MASTERS

7a Grafton Street, London

ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS BY THE
BRITISH & FRENCH MODERN MASTERS

1a King St., St. James, London

THE LEICESTER GALLERIES

Leicester Square, LONDON

BEST MODERN ART

MAX ROTHSCHILD

OLD MASTERS { THE SACKVILLE GALLERY
28, Sackville Street
LONDON W. 1

BRIMO, DE LAROUSSILHE

PARIS { 34, RUE LAFAYETTE
58, RUE JOUFFROY
(BOULEVARD MALESHERBES)

MEDIAEVAL & RENAISSANCE

DECORATIVE WORKS

PAINTINGS & OBJECTS of ART

An X-Ray Feat

The X-Ray has rendered another notable service to an old master. It has just rehabilitated a Frans Hals in the National Gallery of Scotland, at Edinburgh. Moreover, it has pulled the hat off the head of a jolly Dutchman, snatched a wineglass out of his hand, and substituted therefor the jawbone of an ass.

The picture in question was given to the gallery in 1916 by J. J. Moubay, of Naemoor, as "The Toper" by Frans Hals. In 1895 it had been sold at Christie's, but it had never been recorded in the big Hals books because the experts were in doubt about its authenticity. A year ago the expert-restorer, Dr. A. Martin de Wild of The Hague, was engaged to report on the condition of the Dutch pictures in the gallery. He had "The Toper" X-rayed, and it was established that the hat was an addition

and that the picture had been overpainted in the region of the wineglass.

Attention was then drawn to the existence of a contemporary print, by the Dutch engraver Jan van de Velde, who died in 1623, of a picture almost identical with the Edinburgh one, except that the man wore no hat and instead of a wineglass held the jawbone of an ass in his hand. The gallery then decided to have the repainting removed. The original was found perfectly intact beneath the overpainting.

The subject of the picture has been identified as one Verdonck, a joker of Hals' familiar and convivial circle. Some former owner had disliked the jawbone. While a wineglass was being substituted for it, a hat was placed on the man's head, doubtless for ornamental effect.

Suggesting the System of "Daubbo"

The Plotto Studio of Authorship has been started at 1658 Broadway, New York, to provide writers with ready-made ideas for

fiction. The plots and sub-plots of 4,000 years have been collated into a system called "Plotto" by the founder, William Wallace Cook, known in literary circles as "Uncle Bill." It is supposed to stimulate instantly the imagination of the resourceless author and set his typewriter going at top speed. "Gosh!" exclaimed Mr. T. Lapis Lazuli. "Why doesn't somebody do that for artists?"

Lavery to Paint Gene Tunney

Sir John Lavery, the Irish artist, is going to paint a portrait of Gene Tunney.

galerie carmine

51, rue de seine, paris

from june to october modern paintings

by

asselin . barat-levraux . barber . bosshard . braque . capon . ceria . chagall . chao-laborde . cheriane . e-clement . j-cocteau . h-david . derain . dignimont . p-dubreuil . foujita . o-friesz . gallibert . garabedian . georg . gottlieb . gromaire . gus-bofa . m-jacob . kayser . kars . kisling . kohl . per-krogh . g-labaya . laprade . x-laurant . l-levy . es-levy . a-lhotie . lurgat . makowski . marval . mascreel . l-a-moreau . oberle . oudot . pascin . picasso . prax . savin . signac . soutine . survage . terechkovitch . uttrillo . utter . valadon . vertes . vlaminek . waroquier . wild.

SAMBON GALLERIES

7, SQUARE MESSINE, PARIS

*Classical, Medieval & Renaissance Works of Art
Old Masters*

ALFRED SAMBON

Works of Art.

5, Quai Voltaire, Paris

BIGNOU
FIRST CLASS PAINTINGS
8, Rue La Boetie, Paris

NAZARE-AGA
PERSIAN ANTIQUES

3, Avenue Pierre I^{er} de Serbie,

PARIS

JEAN CHARPENTIER
ANCIENT and MODERN PAINTINGS
76, FAUBOURG ST. HONORE, PARIS

**OLD FRAMES
FRENCH
ANTIQUES**

J. ROTIL
134. BLD Haussmann
PARIS

Leon MARSEILLE

16 RUE DE SEINE, PARIS

Modern Paintings by

BOUSSINGAULT
DUNOYER DE SEGONZAC
LOTIRON, LUCE
JEAN MARCHAND
LUC-ALBERT MOREAU
A. MARE, CH. PEQUIN
P. SIGNAC, WALDO BARBEY

RICHARD OWEN

French 18th Century Drawings

15, Quai Voltaire, Paris

ART GOTHIQUE

L. CORNILLON

J. POLY & Co.

21, Quai Voltaire

Paris

J. Herbrand
Old Masters

31 Rue Le Peletier, Paris

BACHEREAU

Established 1821

ARMS & ARMOURS

Antique Works of Art

46, Rue de Provence

Paris

Galerie ZAK

Modern

Paintings, Drawings, Sculptures

Place St. Germain des Pres, Paris

GALERIE TH. BRIANT

(formerly Briant-Robert)

Peintures de Paris

June 12 to June 30

32, Rue de Berri

Paris VIII.

ZBOROWSKI

26, rue de Seine, Paris

Modigliani - Soutine - Kisling - Derain
Ebicke - Fornari - Th. Debains
Rickard - Utrillo

A Gainsborough

The John Levy Galleries of New York have brought to America a landscape by Gainsborough, "The Market Cart," 25 by 30 inches, which belongs to the series of this subject, one of which is in the National Gallery in London, and another, and larger, was sold, under the alternative title of "The Harvest Wagon," at the dispersal of the E. H. Gary collection for \$360,000. Carlyle Burroughs in the New York *Herald Tribune* devotes a column of comment to the picture. The work was bought from Percy Moore Turner of London, who last year lent it to the Gainsborough bicentenary exhibition at Ipswich.

According to Mr. Burroughs, Gainsborough, fashionable portrait painter, turned to landscape because of homesickness for Ipswich and rural England and "as a means of temporary escape from the artificialities of the life around him." Writing of this particular work, he calls it "a fascinating example of the artist's late manner, painted with unusual breadth and vigor, even for Gainsborough. The principal incidents in the picture—a farmer riding on a horse-drawn cart, a young woman with a pail poised on her head and a group of cows idling on a knoll at the far edge of a deep clump of trees—are painted in with the utmost freedom and sureness of character."

John Drew Memorial Window

A London firm has just completed the stained glass window of St. John the Evangelist designed by J. H. Hogan as a memo-

rial to John Drew and for the Church of the Transfiguration in New York, popularly known as the Little Church Around the Corner. The London *Times* comments: "In the customary not too bright light of England its colors stand out unusually, but the light of New York is curiously brilliant, so that it is necessary for the colors to be more vivid in order to take their proper place."

Big Norwegian Exhibition

Under arrangements made by the Anglo-Norwegian Society in Oslo, an Exhibition of Norwegian Modern Art will be opened in London on Sept. 24, at Burlington House. The exhibition, which will be opened by Crown Prince Olav, will comprise works by the leading contemporary Norwegian artists.

"This is the first attempt to bring to the notice of the British public the remarkably high standard of modern Norwegian painting," says the *Times*.

A Maurice Sterne for Worcester

The Worcester Museum has bought Maurice Sterne's "The Bomb Thrower," of which the New York *Herald Tribune* says: "The head resembles that of a Roman soldier, such as might be seen in a classical relief. Covering the top of the head like a close fitting cap is the suggestion of a helmet, irregular in conformation at the brim. This jagged effect of the headpiece provides an interest which would be lacking in a more literal conception."

A Poe Treasure

Following the announcement, as told in the last number of *THE ART DIGEST*, that a Boston woman had given a set of 537 water color drawings by William Blake to the British Museum, comes news that the only known autographic copy of Poe's "Raven" has been sold by Thomas F. Madigan, New York dealer, to a collector who intends to give it to that institution. It was put on the market last May by a descendant of Poe's friend and classmate, Dr. Samuel A. Whitaker of Phoenixville, Pa. The original of "The Raven" was of course thrown away after the printer had set it for the *American Whig Review*, which had paid \$10 for it. A first edition of Poe's "Tamerlane" recently brought \$17,600.

It has now become known that the manuscript of "Alice in Wonderland," for which Dr. Rosenbach paid \$75,259 at auction in London, and which he later offered to the British nation at cost, has been sold to a Philadelphian, and rumor mentions the name of Joseph E. Widener.

Compiles a Museum Bibliography

A book long needed by museum workers has just been issued by the American Association of Museums, Washington, D. C. It is a 304-page bibliography of American and foreign literature on museum work, compiled by Ralph Clifton Smith of the association, and containing more than 11,000 entries grouped under 310 headings.

The Opera Corner

LE GOUPY

Rare Prints
Drawings—Paintings
5, Boulevard de la Madeleine
28, Av. des Champs-Élysées, Paris

E. LE ROY & CO.

J. DIETERLE & CO., Inc.

Modern Pictures

9, Rue Scribe PARIS

The Opera Corner

Ch.-A. GIRARD MODERN PAINTINGS

1, Rue Edouard VII, PARIS

GALERIES J. ALLARD

BARBIZON SCHOOL, IMPRESSIONISTS
& MODERN MASTERS

20, Rue Des Capucines PARIS

MARCEL BERNHEIM & Co.

Modern Masters

2 Bis, Rue Caumartin PARIS

MARCEL GUIOT

THE LARGEST SELECTION
of

RARE PRINTS

by
Old and Modern Masters

4, Rue Volney, PARIS


SIMONSON & CO.

Expert

First Class Pictures
OLD & MODERN PRINTS
19, Rue Caumartin PARIS

J. WATELIN


XIX Century French Masters
11, Rue Auber, PARIS



KNUDSEN

CHINESE ANTIQUES

9 Rue Scribe, PARIS



M. & R. STORA
GOTHIC AND RENAISSANCE WORK OF ART
32, BOULEVARD HAUSSMANN, PARIS

A Review of the Field in Art Education

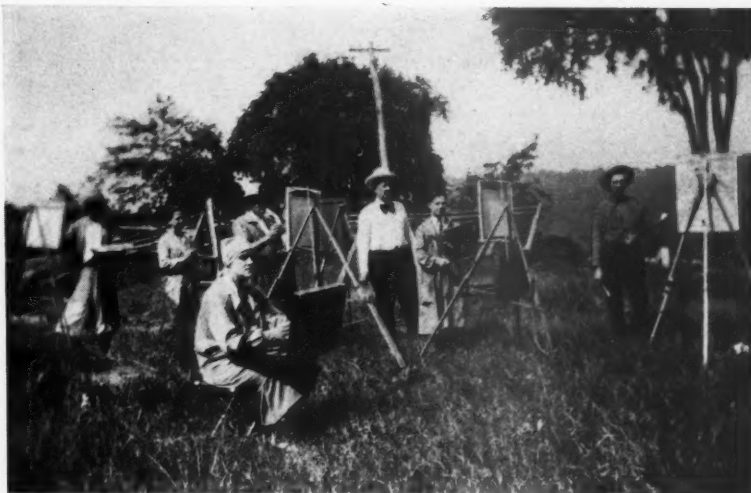
Thoroughness

Florence Davies, art critic of the *Detroit News*, devotes a column and a half to the problems of the art student. Saying that the earning of a livelihood by the sale of paintings seems to be "as uncertain as the launching of a prima donna," and that it may as well be left "wholly on the knees of the gods," she turns to commercial art where, she says "there is no dearth of opportunity for the trained artist. The dearth, in fact, is all with the artists, not that there are not enough of them, but that there are not enough who are wholly proficient. . .

"For the young artist who would associate himself with an industry and work gradually into its organization, there is assuredly a future. But here in America the young artists who are willing to undertake this long, tedious climb are few. In Europe, many of the most successful designers have come up by the long, hard way. But while skill in the field of commercial art is almost sure to be rewarded, it should be remembered by the young art student that any skill which has much of a market value is seldom acquired by a short cut."

Miss Davies ridicules the young ladies who think that the way is easy to profitable careers in interior decoration and costume design, both of which fields, she asserts, are "the most exacting in the entire art field." To assume that one can be fitted for these careers in less than four years she calls folly.

Summer Art School Now an "Institution"



*A Sketch Class of Guy Wiggins' Summer School at Lyme, Conn.**

The summer art schools are no longer one of America's infant industries. Affording as they do both instruction and a pleasant vacation, they have grown apace, until a census of their enrollments throughout the

country would probably be surprising. One of the new schools, that of Guy Wiggins at Lyme, Conn., had 50 registrations at its first session. When it came to the "annual ex-

[Continued on page 18]

ART
STUDY
AT HOME

Does fresh, white paper hold an irresistible lure for your pencil? Do you ever sketch for your own amusement—vaguely wishing that you had leisure and means to enter art school? This is a pictorial age. Advertisers find graphic illustrations more appealing than columns of type. Magazines and newspapers employ large art staffs. Cartoonists command splendid salaries.

You can study art at home in your spare time through the courses offered by the International School of Art. Hundreds of successful students have proved the practical value of these courses.

Mail Coupon for Free Booklet

INTERNATIONAL SCHOOL OF ART
Division of the
International Correspondence Schools
Box 6320, Scranton, Penna.
Without cost or obligation, please send me full details of your home-study courses in
☐ Commercial Art ☐ Cartooning
☐ Illustrating ☐ Show Card Lettering
Name.....
Address.....

MARTINET
SCHOOL OF ART
Director—MARJORIE D. MARTINET
OCT. 1st—MAY 15th
Portrait, Life, Costume-Model, Landscape
Illustration, Fashion Drawing, Composition
10 E. FRANKLIN ST., BALTIMORE, MD.
Illustrated Catalog on Request

The Pennsylvania Academy of the Fine Arts

The oldest art school in America



School in the Country

Open all year

CHESTER SPRINGS
CHESTER CO., PA.

(Thirty-five miles northwest of Philadelphia)

INSTRUCTORS FOR THE FALL AND WINTER

DANIEL GARNER
JOSEPH T. PEARSON, JR.
GEORGE HARDING
ALBERT LAESSLE

Classes in Winter Landscape, Life, Portraiture, Still Life, Decoration, Illustration and Sculpture. Resident Instructors. Students may register at any time. Large, well lighted studios. Separate dormitories for men and women with modern conveniences. Reference required.

EUROPEAN SCHOLARSHIPS

Send for circular to D. ROY MILLER, Resident Manager
Chester Springs, Chester Co., Pa.

Bell Telephone: Chester Springs 10

The BEECHWOOD SCHOOL of FINE ART

A Department of BEAVER COLLEGE

JENKINTOWN, PENNSYLVANIA

Courses in Drawing and Painting, Illustration
Design, Fashion Illustration and Interior Decoration

Leading to A.B. Degree

ATHLETICS

DORMITORIES

SWIMMING POOL

ROY C. NUSE, Director

CATALOGUE

STUDY ART

The Kansas City Art Institute
44th and WARWICK BLVD.

Courses in

DRAWING, PAINTING, MODEL-
ING, POSTERS, ILLUSTRATION,
DESIGN, COSTUME DESIGN, IN-
TERIOR DECORATION, LETTER-
ING, LAYOUT, CARTOONING
AND CRAFTS.

Write for free illustrated catalog.

Students May Enter at Any Time
Night Classes

**THE PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL ART**

Day, Evening and Saturday Classes

Thorough work under trained specialists
in all branches of Industrial Art. Classes
in Design, Drawing, Drawing from Life,
Costume Design, Costume Illustration,
Furniture Design, Illustration, Interior
Decoration, Lettering, Metal Work and
Jewelry, Modeling, Nature Study, Pen and
Ink Drawing, Poster and Advertising De-
sign, Pottery, Teachers' Training, Water
Color, Woodwork, Wrought Iron.

BROAD AND PINE STREETS
PHILADELPHIA
CIRCULAR ON APPLICATION

Art in Photography

Wonderful opportunities in all
branches of this modern, artistic
profession; Motion Picture, Com-
mercial, Portraiture and News Pho-
tography. Experts train you
quickly in our New York Studios
or at home in your spare time.
Write today for Free Booklet.



NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 118 10 West 33rd St., N. Y.
Largest and Best School of Its Kind

DESIGN AND LIBERAL ARTS

212 CENTRAL PARK SOUTH, NEW YORK

A School for the training of Artists, Designers
and Craftsmen.

PAINTING : DESIGN : FASHION
INTERIOR DECORATION : CRAFTS
Founded 1917. Intensive. Individual.

VESPER GEORGE

SCHOOL OF ART

300 Students

FALL TERM—SEPTEMBER 17

Intensive Professional Courses

42-44 ST. BOTOLPH ST. BOSTON

**WILMINGTON ACADEMY OF ART
WILMINGTON, DEL.**

Instruction in Painting, Sculpture and
Illustration. Write for Booklet.

Henryette L. Stadelmann Gayle P. Hoskins
M. A. Renzetti Frank E. Schoonover
Stanley M. Arthurs N. C. Wyeth
Summer Landscape Class:
ROSS BRAUGHT, Instructor

**California School of Fine Arts
Chastant and Jones Streets
San Francisco**

Affiliated with the University of California.
Summer Session June 18th to July 28th.
Courses in the fine and applied arts. De-
lightful surroundings for Summer work. Splen-
did new buildings.

Write for special catalogue

Studio School of Art Photography

Photography as a science and an art.
Elementary, Advanced and Master Courses.
8th Year. Personal training by well-
known professional who has hung in all
the fine Salons of Europe and America,
and at many one-man exhibitions. Write
for new prospectus.

RABINOVITCH, 25 W. 50th St., New York

Art Education**A "Prize Pupil"**

Cooper Union, New York, has a "prize pupil" who, beginning in 1919, has taken every prize in design offered by the art school. Moreover, because it is a rule that one cannot win the same prize twice, she has received her concours mention nine times. And she is still attending Cooper Union, despite the fact that she has already begun to win recognition by her sculpture of babies. Her name is Mrs. Louise Wilder, her husband is an animal sculptor, and she is deaf. The latter fact has made her "good copy" for the newspapers, and recently she got a lot of space. She said:

"Having been deaf for fourteen years I have learned to work entirely by myself, never hearing the disturbing noises that bother so many artists in big cities. While others must go to the country for solitude, I have it wherever I am. . . . When critics discuss my work, I miss most of the . . . comments. . . ."

Vision Training Exhibit

Further recognition is given to Anson K. Cross' new vision training method by the American Federation of Arts, which has arranged to send on an educational tour a display of "before and after" work by his pupils, both those who have taken the correspondence course and those who have received personal training. The pupils whose work will be shown will include persons of all ages, from children to recognized artists and art teachers.

The exhibition may be booked by writing to the federation in Washington.

The Summer Art Schools

[Concluded from preceding page]

hibition" of the pupils, John Noble and Eugene Higgins acted as the jury and awarded the first prize, a scholarship in the school for next season, to Mary Robertson of Hartford for "The Red Barn." Ralph Dennis of New London got first honorable mention and Eric Ericson of Hartford second. The exhibition ended with a fancy dress ball at Boxwood Manor, Old Lyme.

**GUY WIGGINS
STUDIO CLASSES**

FIGURE AND STILL LIFE
PAINTING

Oct. 15 Address—226 W. 59th, New York

**Perry-Mansfield Camps
STEAMBOAT SPRINGS, COLORADO**

Professional and Normal School of the The-
atre. Dancing, dramatics, design, stage pro-
duction, sculpture. Special Junior Camp.
Recreation camp for girls 7 to 20. Riding,
swimming, tennis, pack trips. Booklet upon
request.

10 Mitchell Place New York City

**Sunday Morning Painting Class
from Life and Still-Life**

Under Personal Instruction of

ROBERT BRACKMAN

257 West 86th St. New York City
Susquehanna 0625

School of the Arts

COMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, Director

GRAPHIC AND PICTORIAL ART
ETCHING : WOOD BLOCK PRINT-
ING : DECORATIVE DESIGN
CRAFTS : SCULPTURE : BRONZE
CASTING : ARCHITECTURE
GARDEN DESIGN :: ::

Session: 28 weeks, October-May

SCHOLARSHIPS AVAILABLE

916 Santa Barbara Street
SANTA BARBARA, CAL.

Catalog

PROF. N. LOS

ART SCHOOL

(formerly in Rome, Italy—1918-1928)

SCULPTURE — DRAWING — PAINTING
Constructive Anatomy: Man—Horse
(by modeling and drawing)

Design

The school is officially recommended by the
American Academy and by all academies
of other nations in Rome.

116 W. 65th St., Cor. Broadway, New York
Phone Trafalgar 0022 Write for Circular

VISION TRAINING ART

Without copies or theory any one may learn
at home to draw and paint from nature.
400 artists and students enrolled in 1927 to
see true color for the first time. Students
save years. Portraiture, landscape, still life,
illustration. Gain faster than by art schools.

A. K. CROSS SUMMER SCHOOL
Boothbay Harbor, Maine,
or Winthrop Station, Boston, Mass. (Winter)



**Scott Carbee
School of ART**

Personal Daily Instruction—Illus-
tration, Drawing, Painting, Por-
trait, Still Life, Commercial and
Costume Design. Day and Evening
Classes. Placements. Scholarships. Starts Sept. 17.
Write for Catalog B. 126 Mass. Ave., Boston

**CLARENCE H. WHITE
SCHOOL OF PHOTOGRAPHY**

460 WEST 144TH STREET, NEW YORK

Courses in Artistic Professional Photog-
raphy, October to June.

**NEW YORK SCHOOL OF
APPLIED DESIGN FOR WOMEN**

100 Lexington Ave., N. Y. City. 30th year

Textile and Wall Paper Designing, Fashion
Drawing, Poster and Commercial Art, Interior
Decoration, Advanced Design. Teachers'
Course. Preparatory Course.

Positions and orders filled

BROOKLYN ART SCHOOL

134 LIVINGSTONE STREET

Near Court Sq. & Borough Hall Subway Stations

Evenings, 7:30-9:45

Special attention to beginners

Life Class in Painting and Drawing. Satur-
day Sketch Class. Sunday Life and Portrait
Class, 1-5 P. M. Begin any time. Write for
information to

FRANCIS MULLER, Director

GRAND CENTRAL SCHOOL OF ART

Established by successful modern artists to develop individual talent. Courses in Painting, Drawing, Sculpture, Commercial and Applied Arts and Interior Decoration. Credits given for drawing teachers. Summer school at Eastport, Maine, and New York. Day, Evening Classes. Catalogue. Room 7021, Grand Central Terminal New York



22d FALL TERM August 6 to December 21, 1928

COURSES leading to the Bachelor's degree in Fine Arts, Applied Arts, and Art Education. Climate permits comfortable study throughout the entire year.

Write for illustrated catalog

F. H. MEYER, Director
Broadway at College Ave., Oakland, Cal.

Philadelphia School of Design for Women

Day, Evening and Saturday Classes
Specialized Instruction by Experts. Industrial and Decorative Design. Poster and Advertising Art. Interior Decoration. Fashion Illustration and Costume Design. Illustration. Normal Art. All Branches of the Fine Arts. Broad and Master Sts. Write for Catalog

CHAPPELL SCHOOL OF ART

WINTER TERM
Sept. 10th to May 27th

Drawing and Painting, Commercial Art, Fashion Illustration, Interior Decoration, Design, Sculpture, Dress Design, Junior Classes. Catalog on request.

1300 Logan St. Denver, Colorado

Develop Your Artistic Talents

All the regular Art Courses. Also Interior Decoration, Weaving, Book Binding, Pottery, Metal Working. For catalog, address E. H. Wuerpel, Director, Room 24 ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY, ST. LOUIS



MASTER INSTITUTE OF UNITED ARTS

MUSIC—PAINTING—SCULPTURE
ARCHITECTURE—OPERA CLASS
BALLET—DRAMA—LECTURES

Enrollment open—Send for Catalog "H"

Tel. Acad. 3860

313 W. 105th Street New York, N. Y.

ALEXANDER ARCHIPENKO

ECOLE d'ART

SCULPTURE : PAINTING
DRAWING : MOSAIC : CERAMIC

Winter Courses from Sept. 15th

16 WEST 61st ST. NEW YORK

LAYTON SCHOOL OF ART

Layton Art Gallery, Milwaukee, Wis.

Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume and Industrial Design.

Fall Term opens Sept. 24. For illustrated catalog address

Charlotte R. Partridge, Director

Dept. A. D. 438 Jefferson St.

Milwaukee, Wis.

ART DEPARTMENT, COLLEGE OF

EDUCATION

OHIO UNIVERSITY

B.S. in Education Degree and Art Supervisor's Diploma. Courses accredited in other states. Registration Fee \$70.00 a year.

Address:

The President's Office, Ohio University,
ATHENS, OHIO

Art Education

A Dividing Line

Child artists have always been a puzzle to the public and, more or less, to the art world. After producing some extraordinary work before they are 15, then they change and either cease to be artists at all or develop into something that does not even remotely resemble their "old" selves. Light is shed on this phenomenon by the famous Prof. Cizek of Vienna, the work of whose "untaught" pupils is being shown at the Art Center, New York, and who was recently the subject of an article in the *Times*.

This educator began his work more than 20 years ago, and was scoffed at. "Today," observes the *Times*, "in America as well as abroad, thousands of children are receiving art training of the sort that Prof. Cizek sponsors. Imagination is accorded full play. What the child feels, it is now urged, should be spontaneously articulate. Learning canons of art may very well come afterward. So far as Prof. Cizek is concerned, he is through, once a pupil has reached the age when he ceases to function naturally and turns to a formal schooling of the art impulse that had hitherto expressed itself with untutored freedom.

"The age this educator of Vienna loves best is, he tells us, from 1 to 7 years. Was it not, by the way, as a child of 7 that Matisse decided he must work? Then the child is 'almost entirely "erbgut" (heritage), with environment playing a small part.' This Prof. Cizek calls the age of purest art: 'A child draws a great deal in this period, because he wants to formulate his own ideas—express what is in him.'

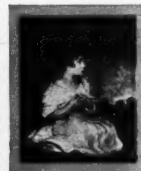
"Reading through a résumé of one of Prof. Cizek's lectures, we find this statement:

"People make a great mistake in thinking of child art merely as a step to adult art. It is a thing in itself, quite shut off and isolated, following its own laws and not the laws of grown-up people. Once its blossoming time is over it will never come again. The crisis in a child's life usually comes at about the age of 14. This is the time of the awakening intellect. A child then often becomes so critical of his own work that he is completely paralyzed and unable to continue creative work. Until then he has worked entirely out of feeling, unself-consciously, spontaneously, pressed on by some urge within him.'

"Prof. Cizek once told an interviewer that he seldom keeps children after they have passed the age of 15. From that time on they see too much, grow too sophisticated.' If they continue in art, they continue as adult artists."

Art Educator Is Dead

Miss Rita Van Valkenburgh, senior critic of the New York School of Applied Design for Women, died on a train while en route from Chicago to New York, at 75.



COLOR PRINTS

LARGE AND SMALL

Write for free sample and circular

ART EXTENSION

SOCIETY

WESTPORT, CONN.

SCHOOL OF THE DAYTON ART INSTITUTE

NINTH YEAR

Full-time four year courses in Painting, Sculpture, Design, Commercial Art, Copper and Silver-smithing, Jewelry Design and manufacture, etc.

Special College Credit Courses in affiliation with Wittenberg College.

Faculty of well trained young men who are practicing professionals.

THEO. HANFORD POND, Director

Circular of information on request to the

DAYTON ART INSTITUTE

Monument Ave. at St. Clair St., Dayton, O.

THE MARYLAND INSTITUTE

School of Fine & Applied Arts

1825-1928

Baltimore, Md.

Fine Arts, Modeling, Teacher Training, General Design, Costume Design, Poster Design, Stagecraft, Interior Decoration, Crafts, etc. Catalog on request.

THE ABBOTT SCHOOL OF FINE AND COMMERCIAL ART

Individual Instruction in all branches of Fine and Commercial Art. Teacher Training. Credits given.

Catalog on Request.

1624 H Street N. W.

Washington, D. C.

The Traphagen School of Fashion

Intensive Eight Months' Winter Course
Under direction of Ethel Traphagen



All phases from elementary to full mastery of costume design and illustration are taught in shortest time compatible with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Saturday Adults' and Children's Classes. Our Sales Department disposes of student work. Tel. Columbus 2077 or write for Catalog D.

1680 Broadway (near 52nd St.), New York

THE DALLAS ART INSTITUTE

1215½ Main Street

Dallas, Texas

Courses in
Drawing, Painting, Design, Illustration
and Commercial Art. Interior Decoration
Day and Evening Classes

OLIN HERMAN TRAVIS, Director

STUDY IN WASHINGTON

Commercial Art

Illustration, Interior Decoration, Costume and Millinery Design. You can learn it. Special summer courses. Catalog. Dormitories.

LIVINGSTONE ACADEMY, 45th YEAR

Mr. & Mrs. Eugene T. Dickinson, Directors
1518 West Rhode Island Ave.

WORCESTER

ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.

Three-year courses in Design, Drawing and Painting, Modeling, Metal Work, Jewelry, Pottery, Weaving, Day and Evening Classes.

Catalogue sent on request.

H. Stuart Michie, Principal

The Pennsylvania Academy of the Fine Arts

Broad & Cherry Sts., Philadelphia

Oldest Art School in America

Instruction in Painting, Sculpture

and Illustration. Send for Circular.

ELEANOR A. FRASER, Curator

SCHOOL OF THE MUSEUM OF FINE ARTS

BOSTON, MASS.

New building. Studios and class-rooms for 400 pupils. Courses in drawing and painting, modeling, design, and metal work. Traveling scholarships. 52nd year. Illustrated booklet. Address: 234 Fenway Road, Boston, Mass.

Hawaiian Painter Wins Honolulu Praise



"Spear Fisherman," by A. S. MacLeod.

Honolulu has a very active art colony backed by a very lively art interest, and August was not a dull month. A compre-

hensive exhibition of A. S. MacLeod's paintings, water colors and prints was held at the Academy of Arts and a showing of

ship paintings by the veteran artist and old-time seafaring man, C. B. Kinney of Maui, was made at the "Art Shop," a local gallery.

According to C. F. Gessler, critic of the *Star-Bulletin*, Mr. MacLeod, who has been a resident of Honolulu for several years, has very definitely caught the Hawaiian note. His recent work "includes numerous excursions into the simplified, vigorous style that has lately interested several Honolulu painters. . . . Some boldly simplified mountain views in vivid patches of color, a strong panel of bird-of-paradise flowers, a magnificent fisherman, reflect this tendency. There is a hint of it in his patterned rice fields, and a new note also in his treatment of date palms."

Mr. McKinney draws on his memory of the early days. His "Hawaii Nei" represents an old windjammer in the early morning off Waikiki, slipping toward the harbor entrance, when the arrival of any vessel was an event in Honolulu. Another picture has for its subject Captain Cook's vessel, a theme appropriate to the sesqui-centennial celebration of the discovery of the "Sandwich Islands."

Second Negro Exhibition

The second nationwide exhibition of art by American negroes will open at International House on Jan. 3, under the auspices of the Harmon Foundation. Entry blanks may be had from Dr. George E. Haynes, 105 East 23d St., New York. In addition to the Harmon gold medal and \$400 and the Harmon bronze medal and \$100, a special prize of \$250, given anonymously, will be awarded to the best work of art in the exhibition.



*Rembrandt: Clement de Jonge
First State*

TO BE SOLD BY AUCTION AT

G. G. BOERNER'S

AUCTION ROOMS, LEIPZIG,

at the Beginning of November, 1928

RARE EARLY DUTCH AND FLEMISH ENGRAVINGS

from the Collection of the late

King Frederick August II, of Dresden, e.g. by Hans Bol, Breugel, Claesz, Duhamel, Goltzius, Gossaert, Mabuse, Lucas van Leyden, Israel van Meckenem, Vellert, Master of Zwolle and different anonymous Masters and Monogramists.

Moreover

VERY FINE OLD ENGRAVINGS AND ETCHINGS

by the wellknown Masters of the 15th to 17th Centuries, including masterpieces, by Durer, Hirschvogel, Rembrandt, Schongauer and many others.

The illustrated catalogue (No. 158) will be issued at the beginning of October by C. G. Boerner, 26, Universitätsstrasse, Leipzig, C 1 (Germany). Price: 5 RMarks.

Telegrams: "Boernerkunst, Leipzigg."

"Agents Provocateur"

The elation the art world has felt because in the last year or two the product of modern designers has been conspicuously featured by department stores is somewhat tempered by a long article which appears in the New York trade newspaper, *Women's Wear*, from the pen of Ralph M. Pearson, well known etcher and designer, who is also known through his writings as a protagonist of the new movement in art and in art education. Mr. Pearson is able to speak advisedly because he is the head of a group of fifteen modern artists who are attempting to impress their conception of design on the American rug-making industry. As spokesman for this group he has come in contact with those who buy goods and plan the selling campaigns of retail stores.

All is not manna for the adventurers in design who are trying to use the department stores as a medium for putting art before the people. From other sources it is known that there have been many battles between the artists and the buyers. The buyers apparently have only heard about the modern movement since the Paris exhibition of decorative arts in 1924. "Their judgments," said one artist, "are everything one would not expect unless he is on the inside. Also they want to borrow from artists instead of buying. They are advertising us, they say."

Mr. Pearson in his article, which, printed in *Women's Wear*, is calculated to reach the eyes of the buyers, presents a discussion of the opposing points of view of the stores and the artists.

"The merchant's business psychology focuses on the customer," he writes. "In the market place there is no more supreme authority than the consumer—he or she who buys. 'The customer is always right,' says the progressive business slogan. And this

saying is no mere polite formality. Business means exactly that. . . .

"A long conference with the rug buyer of a prominent New York department store revealed no other horizon than this. To estimate the customer's average likes and to provide for them effectively—that spelled success in business—that was the function of business. 'Are you fellows willing,' he asked me as representing the opinion of artists, 'to make a study of market conditions, find out what designs sell best and then provide that kind?' And when I answered that we were willing to take into account all necessary technical and other limitations in working out our own conceptions, but decidedly not willing to meet the current demand for best sellers, he shrugged his shoulders and remarked rather hopelessly, 'Well, then, I'll be hanged if I can see what you're driving at.'"

Mr. Pearson then discusses the "truism" of the advertising profession that the average national mentality is that of a 12-year-old child, and that the American nation must be fed "candy and dolls." He admits that "the average American taste in the arts is not adventurous or normal—normal in the sense that in the great production periods of art the public taste has approved creations of its own artists expressive of its time. . . . If, then, the general public taste tends to be abnormal in its fear of the new and the different, some agent provocateur is necessary to jolt it out of habitual ruts into a more healthy state.

"That job the adventurous artist conceives to be peculiarly his own. He is the osteopath of soggy or contented minds. He must quicken the pulse-beat of the response of human beings to their environment. His program is to jab them, rub their fur the wrong way to make them mad—to stir them

into action. This process forces their gaze outward instead of inward. When they 'get mad' they must have something outside themselves to get mad at. They notice that thing—first to damn it, then to jeer it, then to laugh at it, then to examine it, and finally, perhaps, to like it.

"That is what the modern artist has done to society. That is his conception of his duty to the human family, even including the almighty customer. The difference between the merchant's and the artist's conceptions of suitable furnishings for the American home might be summarized as this: The merchant, in forming his opinion, focuses attention on the customer; the artist on the product. Is it a matter of much wonder that merchants do not quite 'get' the psychology of artists—that the two different points of view are hard to synchronize?"

Will Open Gallery

Fifty-seventh street, New York, is to have still another art establishment when on Sept. 15 the Pascal M. Gatterdam Art Gallery opens at No. 145 with an exhibition of a group of twenty small canvases which the late Henry W. Ranger painted in Europe.

Mr. Gatterdam has been identified with art in New York since 1900, and since 1921 has devoted considerable time to making exhibitions of paintings throughout the United States, featuring American art and fine examples of the Barbizon school. He will continue with these exhibitions both in his New York gallery and in other cities.

Artist Hurt in Airplane Crash

Malcolm Strauss, portrait painter, of New York, was injured when a plane driven by a woman aviator struck a tree in landing near Glen Cove, L. I.

COLOR WORK LIGHT



Approved
and used
by many
prominent
Artists.

Other lamps shown
in Free Booklet

Macbeth Daylighting Co., Inc.
231 West 17th St., New York

WEBER Artists Colors

hold the implicit confidence of
the American artist because
of their smoothness, brilliance,
purity and permanence—
at your dealers.

OIL
WATER
TEMPERA
PASTEL

SPECIAL SALE
on REMBRANDT COLORS and on BRUSHES
LEE'S ART SHOP
211 West 58th Street, New York City
Bet. Broadway & 7th Ave.
Artists' Materials Architects' Supplies
Picture Framing Stationery
Mail orders receive prompt attention



MARTINI TEMPERA COLORS

are the medium for translating the
landscapes, street scenes, and figure
pieces you gathered this summer into
decorative works glowing or sombre
in their color key.

The MARTINI ARTISTS COLOR LAB.
97-99 HARRIS AVE., L. I. CITY, NEW YORK

DO YOU USE ARTIST MATERIALS

WINSOR & NEWTON'S
Oil and Water Colours
Poster, Tempera Show Cards
"Colours the Masters Use"

Brushes, Canvases, Easels, Sketch Boxes
Woodman Drawing Boards for Illustrators
Every Essential for the Artist, Illustrator, Student,
and Home Worker, Art Department.
CATALOGUE ON REQUEST
WINSOR & NEWTON Inc.
31 East 17th St., New York

HENRY M. TAWS

CAMBRIDGE OIL COLORS—STUDIO TUBES
RUBENS FINEST BRUSHES
Prompt Attention
Write for Prices
920 Arch St. Phila., Pa.

J. BLOCKX FILS

OIL AND
WATER COLORS
"The Finest in the
World—
Standard of the
Colormen"

Sole Agents for

VICTOR
CLAESSENS

BELGIAN
CANVAS

in widths from 17 inches
to 13 feet 6 inches
Length to 43 yards in
one piece



ERNST H. FRIEDRICH, Inc.
Mfrs. and Importers of Artists' Materials
129-131 West 31st St., New York

Lucien Lefebvre-Foinet's

Superfine hand ground artists
oil colors

ALL PERMANENT RANGE
(Made in France)

The color Sargent, Whistler, Carolus Duran, J. P. Laurens, Frieske, Glackens, Low and many other famous artists have used and recommended.

(Price list on request)

Pure Belgian portrait linen canvas 42" wide 11 yd. roll \$17.50 per roll; 84" wide 11 yd. roll \$35.00 per roll; free delivery.

ART IMPORTING CO.

533 PUBLIC LEDGER BLDG.
PHILADELPHIA, PA.

The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

[Copyright by THE ART DIGEST]

Montgomery, Ala.

ALABAMA STATE FAIR—
Nov. 5-12—Southern States Art League.

Berkeley, Cal.

CASA DE MANANA—
Sept. 15-29—Oils and pastels, Clara Louise Stevens.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—
Sept.—Summer sketches by members.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
Aug.-Sept.—Water colors lent by Mrs. Henry A. Everett; American prints from Art Center.
AINSLIE GALLERIES—
Sept.—Contemporary Californians.
BILTMORE SALON—
Sept.—American Paintings.
STENDALH GALLERIES—
To Sept. 15—Cornelius and Jessie Arnus Botke.
NEWHOUSE GALLERIES—
Sept.—Exhibition of contemporary paintings.

Oakland, Cal.

OAKLAND ART GALLERY—
Sept.—Paintings, Charles Stafford Duncan.

Pasadena, Cal.

PASADENA ART INSTITUTE—
Sept.—Pasadena Society; Aaron Kilpatrick; DeWolf and Brown collections of prints.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—
To Sept. 30—Paintings, Lorse Feitelson and Natalie Newling.
Sept. 16-Oct. 8—Familiar Photographers.
Nov.-Dec.—Fags Society of Artists.
BEAUX ARTS GALLERY—
Sept. 10-24—Walt Kuhn; group show by members.
Sept. 26-Oct. 17—Paintings, Rinaldo Cuneo; group show by members.
EAST WEST GALLERY—
Sept. 27-Oct. 17—Lucien Labaudt collection of post-Cezanne paintings.
PAUL ELDER & CO.—
Sept. 4-22—Paintings, prints, drawings by Howard Simon.
Oct. 1-15—Portrait drawings of children, Dorothy Rieber Joralemon.
S. & G. GUMP'S GALLERY—
Sept.—Color etchings by French artists.
Oct.—Paintings by Gustaf Liljescorn.
VICKERY, ATKINS & TORREY—
Aug.-Sept.—Contemporary British Etchers.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—
Aug. 27-Sept. 22—Water colors, Sergey Scherbakoff; paintings in gesso, Mary Young-Hunter.
Sept. 24-Oct. 6—Paintings and drawings, Allan G. Cram.
Oct. 8-20—Woodblocks and etchings, Franz Geritz.

Washington, D. C.

CORCORAN GALLERY OF ART—
May 12-Sept. 30—Exhibition of work by Washington artists.
Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings; entries close Sept. 24; address Corcoran Gallery.

Atlanta, Ga.

HIGH MUSEUM OF ART—
Oct.—Paintings, drawings by John Costigan; paintings and etchings from Macbeth Gallery.
Nov.—Paintings by Valentin Zubiaurre.

Macon, Ga.

MACON ART ASS'N—
Nov. 13-27—Southern States Art League.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To Oct. 1—National exhibition by Ass'd Amateur Art Clubs; Friends of American Art; Arthur B. Davies; Joan collection, old and modern masters; also Karl Buchr, Carl Wuerner, John A. Spelman, Charles A. Wilimovsky, Francis Chapin, Paul Trebilcock, J. Theodore Johnson.
CHICAGO GALLERIES ASS'N—
Sept. 4-25—Edward Sitzman, Niklos Gaspar, Adam Emory Albright.
Oct. 1-25—Jessie Arms Botke and Cornelius Botke, Oscar Berninghaus.
NEWHOUSE GALLERIES—
Sept.—Exhibition of contemporary paintings.
PETTIS GALLERY—
Sept. 3-15—E. H. Daniels.
Sept. 17-29—George Baker.
Oct. 1-13—C. Warner Williams.

Ft. Dodge, Ia.

FEDERATION OF ARTS—
Oct. 1-27—Annual exhibition.

Louisville, Ky.

SPEED MEMORIAL MUSEUM—
Sept. 12-26—Both groups, Southern States Art League, auspices Louisville Art Assn.

Alexandria, La.

CENTRAL LOUISIANA FAIR—
Oct. 15-20—Southern States Art League.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
Oct.—Exhibition of etchings.
Nov.—Paintings by faculty of Grand Central School of Art.

Baltimore, Md.

PURNELL ART GALLERIES—
Sept.—Contemporary etchings, with frequent change of exhibits.

Boston, Mass.

MUSEUM OF FINE ARTS—
Oct.—Zorn etchings; Greek gems; recent gift of Sargent drawings.
Oct. 24-Dec. 9—Gilbert Stuart centenary.
CASSON GALLERIES—
Sept.—Barbizon paintings; etchings, Arthur B. Davies, Louis C. Rosenberg.
Oct.—Marines by Tyler; etchings, Frank W. Benson, Laura Knight.

Hingham Center, Mass.

THE PRINT CORNER—
Sept. 19-Oct. 13—Lithographs by Alfred Huty, Albert W. Barker and Hoyland Bettinger.
Oct. 17-Nov. 10—Etchings of Morocco by Thomas Handforth; prints by Howard Cook.
JAMES D. GILL—
Sept.—Femorial exhibition of paintings by Frederic A. Bridgman.
Oct.—Special exhibition of paintings.

Springfield, Mass.

CITY LIBRARY—
Nov. 10-25—Tenth annual exhibition of the Springfield Art League; out-of-town exhibits at expense of exhibitors; address League.

Stockbridge, Mass.

BERKSHIRE PLAYHOUSE—
Sept. 11-30—Twentieth annual exhibition of the Stockbridge Art Association.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
Oct.—Print Makers Exhibition.
Dec. 3-9—Thumb Tack Club.
Dec.—Exhibition of Contemporary French Prints.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
Sept.—Briggs collection; paintings, Mathias J. Allen.
Oct.—Paintings by Southern California artists; sculpture, Angel Maria de Rosa; silk hangings, Mr. and Mrs. Wm. J. Kingma; etchings, W. H. W. Bicknell, Martin Lewis.

St. Paul, Minn.

PUBLIC LIBRARY—
Sept. 15-30—Paintings from Grand Central Art Galleries, auspices St. Paul Art Institute.

Kansas City, Mo.

FINDLAY ART GALLERIES—
Indefinite—Paintings and etchings by foreign and American artists.

Saint Louis, Mo.

NEWHOUSE GALLERIES—
Until Oct. 15—Paintings by W. M. Chase.
MAX SAFRON ART GALLERIES—
Indefinite—American and foreign paintings.
SHORTRIDGE GALLERIES—
Sept.—Woodbury, Nesbit, Inglis.

Montclair, N. J.

MONTCLAIR ART MUSEUM—
Sept. 29-Nov. 4—12th Annual Exhibition of Paintings, Water Colors and Sculpture by Artists of Montclair and Vicinity.

Hopewell, N. J.

HOPEWELL MUSEUM—
Sept.-Oct.—Rare old shawls.

Newark, N. J.

NEWARK MUSEUM—
Indefinite—Primitive African art; medal making; chessmen; necklaces 4000 B. C. to 400 A. D.; Javanese art.
Sept. 29-Oct. 13—Soap sculpture.
CANTEUR ART GALLERIES—
Sept.-Oct.—Paintings and prints.

Ridgewood, N. J.

WOMANS CLUB—
Sept. 14-30—Paintings by John Koopman, auspices Art Students Guild.
ART STUDENTS GUILD—
Sept. 17-30—Paintings, Bertha Forbes Bennett.
Oct. 1-15—Paintings, Howard Dohrman, Jr.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
Sept.—Santa Fe Fiesta exhibition.

Brooklyn, N. Y.

BROOKLYN MUSEUM—
Nov. 20-Jan. 1—Paintings by the New Society; work by Bavarian painters.

New York, N. Y.

METROPOLITAN MUSEUM—
August and Sept.—Egyptian accessions, mainly from excavation of 1925-27; prints by Durer; 19th century costumes, accessories and fabrics; Japanese prints.
Oct. 2-28—International exhibition of ceramic art.
From Oct. 15—Works of Goya.
AINSLIE GALLERIES—
Until Nov. 30—Special exhibition of Inness, Wyant, Thayer, Robinson, Murphy, Tryon; special exhibition, Hals, Rubens, Fragonard, Gainsborough, Lawrence.
ANN AUDIGIER'S GALLERY—
Sept. 20-Nov. 1—Paintings by Alta West Salisbury; American antiques.
BABCOCK GALLERIES—
Oct. 1-13—Paintings, D. M. Hughes.
Oct. 15-27—Paintings, Robert Philipp.
DE HAUKE GALLERIES—
June-Sept.—Modern paintings, water colors, drawings, decorative arts.
DUNNING GALLERIES—
Until October 1—Group from 26th Carnegie International, including Carte, Dasburg, Donghi, Karfoll, Matisse and Pechstein.
FERARGIL GALLERIES—
June-Sept.—Annual summer group exhibition of paintings, water colors, lithographs and etchings by leading American artists; garden sculpture and furnishings from Ferargil Forge.
THE GALLERY OF P. JACKSON HIGGS—
Indefinite—Old masters, early Chinese potteries, bronzes and sculpture; Greek and other antiquities.
GRAND CENTRAL GALLERIES—
To Sept. 29—Founders' exhibition of works by artist members; garden sculpture by leading American sculptors.
KLEEMANN'S GALLERIES—
Indefinite—Etchings by modern masters.
LITTLE GALLERY—
Oct. 8-20—Pewter.
Oct. 22-Nov. 3—Wood carvings and bronzes by Prof. Franz Barwig.
JOHN LEVY GALLERIES—
Indefinite—Ancient and modern paintings.
CORONA MUNDI—
Oct. 14-Nov. 1—Hindoo artists.
NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—
Sept.-Oct.—Summer exhibition.
NEWHOUSE GALLERIES—
Oct.—Wayman Adams.
PORTRAIT PAINTERS' GALLERY—
Portraits by 21 painters.
PUBLIC LIBRARY—
May 3-Nov.—Durer and contemporary print makers; in Room 316, recent additions to

PATRONIZED BY THE LEADING PARIS SOCIETY

THE GALLERIES JEAN CHARPENTIER

Presenting the most significant examples of the art of today

76, FAUBOURG ST. HONORE, PARIS

Facing the Presidential Palace of the Elysee

print collection; until further notice in main corridor, 3d floor, American historical prints.

SALMAGUNDI CLUB—
To Oct. 15—Annual summer show.
Oct. 26-Nov. 9—Annual display of pencil drawings, etchings, black-and-whites, sanguine sketches and lithographs.

JACQUES SELIGMANN & CO.—
Permanent exhibition of ancient paintings, tapestries and furniture.

VERNAV GALLERIES—
Indefinite—Collection Old English coaching and hunting prints, Wolstenholme, Pollard, Alken and others.

WESTON GALLERIES—
Regular exhibitions of contemporary art; old masters.

WEYHE GALLERIES—
Sept.—Paintings, Harwood H. Simpson; lithographs, George Biddle; drawings, Ethel Spears; lithographs, A. Z. Kruse; drawings, Lucretia van Horn.

HOWARD YOUNG GALLERIES—
Indefinite—Selected group of important paintings.

Cleveland, O.

CLEVELAND MUSEUM—
Indefinite—Historic brocades, velvets and damasks.

Dayton, O.

DAYTON ART INSTITUTE—
Sept. 2-23—Paintings, Henry R. Poore; wood sculpture, Carl Hallsthammar.
Sept. 24-Oct. 19—Ohio Printmakers.
Sept. 28-Oct. 13—"Fifty Books of the Year;" Printing for Commerce; paintings, sculpture by faculty of Institute school.

Toledo, O.

TOLEDO MUSEUM OF ART—
Sept.—Water colors and drawings.
Oct.—International Water Color Exhibition; Selected Water Color Exhibition.
Nov.—Oriental Art; Camera Club; Old and Modern Prints.

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—
June 12-Oct. 1—Paintings, sculptures and prints by members.
Continuously on view: Contemporary American sculpture; contemporary American paintings, auspices Circulating Picture Club.

PA. ACADEMY OF FINE ARTS—
Nov. 4-30—26th Annual Exhibition Philadelphia Water Color Society and 27th Annual Exhibition Pennsylvania Society of Miniature Painters; entries close Oct. 6.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
Oct. 18-Dec. 9—27th International.

SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

P Original
PAINTINGS

by American and Foreign artists

Mezzotints : : : Etchings

Antique Tapestries
Antique Brocades
Works of Art

*

ALPHONSE L. LOVENCON

578 Madison Ave., New York

Plaza 3769

Paris

Monte Carlo

Merrill Horne Gallery

668 Second Avenue

Salt Lake City

Lee Greene Richards

Waldo Midgley

Jos. A. F. Everett

Lawrence Squires

J. T. Harwood

Hal Burrows

Miriam Jenkins

Herman Palmer

Rose Howard

Rena Olsen

Newport, R. I.

ART ASSOCIATION—
Sept. 15-30—Art of bookmaking.

Columbia, S. C.

COLUMBIA ART ASSOCIATION—
Oct. 12-29—Southern States Art League.

Chattanooga, Tenn.

INTERSTATE FAIR—
Oct. 1-6—Southern States Art League, auspices Chattanooga Art Assn.

Nashville, Tenn.

NASHVILLE MUSEUM OF ART—
Nov. 16-30—Southern States Art League.

Houston, Tex.

MUSEUM OF FINE ARTS—
July-September—DeMari exhibition, circulated by Western Association of Art Museum Directors.

Dec.—Both groups, Southern States Art League, **HERZOG GALLERIES—**
Sept.—Paintings by Kelley Stevens; etchings by foreign artists; antique English furniture.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
Nov. 15-Dec. 1—Water colors, Isabel Whitney.

Milwaukee, Wis.

LAYTON ART GALLERY—
June 15-Oct. 1—Paintings by students, Layton School of Art.

MILWAUKEE JOURNAL GALLERY—
To Sept. 30—Group of Wisconsin artists.
Oct.—Summer work of Wisconsin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
Sept.—Photographs, old and new.
Oct.—1st annual exhibition, Fox River Valley Artists.

METROPOLITAN GALLERIES

OLD and MODERN PAINTINGS

ENGLISH and FRENCH
PORTRAITS and LAND-
SCAPES of the XVIIIth.
CENTURY

PRIMITIVES

578 MADISON AVE.

NEW YORK

Opposite American Art Galleries
Corner 57th Street



"Portrait of a Lady" By John Hoppner (1758-1810)

DURAND-RUEL

NEW YORK

PARIS

12 EAST FIFTY-SEVENTH STREET

37 AVENUE DE FRIEDLAND

ALBERT DU VANNES

Choice Paintings

39 EAST 57TH STREET
NEW YORK

BOWER GALLERIES

121 EAST 57TH STREET

Removing September 1 to the ground floor, HOTEL FAIRFAX
Telephone: Wickersham 0660 116 E. 56TH ST., NEW YORK CITY

ARTHUR U. NEWTON

[Late of 175 Piccadilly, London]

IMPORTER OF FINE PAINTINGS

665 FIFTH AVE., NEW YORK

Plaza 0908

[By appointment only]

Established 1848

F. Kleinberger Galleries Inc.

12 East 54th St.
NEW YORK
9 Rue de l'Echelle
PARIS

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES
of all Schools
and
OLD DUTCH MASTERS

REINHARDT GALLERIES

730 FIFTH AVE., NEW YORK

PAINTINGS
by Old and Modern
MASTERS

DIKRAN G. KELEKIAN

*Egyptian, Greek and Persian
Antiquities*

BANKERS TRUST BUILDING
598 Madison Avenue
NEW YORK

Opp. American Mission CAYRO 1 Place Vendôme PARIS

Robert Hyman & Son

OLD PORTRAITS AND
DECORATIVE PAINTINGS
OBJECTS OF ART

715 Lexington Av. (near 57th St.)
Tel. Regent 7236 NEW YORK

Beaux Arts Galerie

Exhibitions

116 Maiden Lane San Francisco

NATHANIEL M. VOSE

OF PROVIDENCE, R. I.
(TWO GENERATIONS IN ART)

PAINTINGS FRAMING
RESTORING

Old and New



"Hope," by Joseph Murman.

Joseph Murman, whose "Hope" has just been purchased by the Brooklyn Museum, has been described as working "in the modern manner with the classic Greek definitely in mind." As Margaret Breuning, critic of the *New York Evening Post*, put it, "His work reminds one of Lembruch's and shows decidedly the influence of Maillol."

Murman came to America only two years ago. He is a native of Pressburg, Hungary, and has not yet turned 40. The loss of a hand in his student days did not stop his career as a sculptor and painter, and he works variously in wood, bronze, plaster and oils. He has two exhibitions to his credit in America, and has become a familiar figure in the Paris Salon d'Automne and the Munich "Secessions."

When the German fliers and their Irish comrade spanned the ocean in the Bremen not long ago Murman was commissioned to design the medal to commemorate the flight, and its beauty and simplicity elicited praise.

A King's Prints

Dutch and Flemish prints from the collection of King Frederick Augustus II of Saxony, who died in 1854, form the majority of an assemblage of early Dutch and German engravings which will be dispersed early in November by C. G. Boerner, of Leipzig. From this royal source come some very rare engravings by Breughel, Duha-meel, Gossaert, Lucas van Leyden, Israhel van Meckenem, Vellert, the Master of Zwolle and other early monogrammists.

Other properties included in the sale are some important Dürer engravings and wood-cuts, as well as some fine specimens by Rembrandt, particularly the first states of "The Three Crosses" and of "Clement de Jonghe."

KLEEMANN BROS. ART GALLERIES

175 West 72nd St. NEW YORK

ETCHINGS
BY MODERN MASTERS

Wildenstein & Company, INC.

647 Fifth Avenue
NEW YORK
57 Rue La Boetie, Paris

*Old Masters
Rare Works of Art
Tapestries*

Paul Rosenberg & Co. INC.

647 Fifth Avenue
NEW YORK
21 Rue La Boetie
PARIS

*French Painters
of the
XIX. and XX. Centuries*

Findlay Galleries, Inc.

EST. 1870

1225-27 Baltimore 4634 Mill Creek
Kansas City, Mo.

*Foreign and American
PAINTINGS
ETCHINGS*

Member Associated Dealers in American
Paintings

Established 1875

CALO GALLERIES

128 West 49th St., NEW YORK
Tel.: Bryant 6739. Bet. B'way & 6th Av.

WE BUY AND SELL
PAINTINGS BY
AMERICAN & FOREIGN ARTISTS

HERZOG GALLERIES

OF HOUSTON, TEXAS

PAINTINGS ANTIQUES
OBJETS D'ART

3619 Main St. Correspondence invited

J. J. Gillespie Company

Established 1832

Paintings, Etchings, Mezzotints
English Antique Furniture
635 LIBERTY AVENUE
PITTSBURGH PENNA.

PURNELL GALLERIES OF BALTIMORE

Paintings Prints
Bronzes Objects of Art Frames

F E R A R G I L

F. NEWLIN PRICE, President

37 East Fifty-Seventh St.

NEW YORK

